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1900
June 28
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c. 2

SOTHEBY, WILKINSON & HODGE.

34 & 35, NEW BOND STREET, W. 1.

CATALOGUE

OF

THE WELL-KNOWN AND VALUABLE COLLECTION

OF

PLUMBAGO, PEN AND INK, AND

COLOURED PENCIL

Drawings and Miniatures

ALSO

A COMPREHENSIVE SERIES OF PRINTS AND

AUTOGRAPH LETTERS RELATING TO

RICHARD COSWAY, R.A.,

The Property of

FRANCIS WELLESLEY, ESQ.

Days of Sale.

FIRST DAY	....	Monday, June 28	....	....	Lots 1 to 182.
SECOND DAY	....	Tuesday, June 29	....	....	Lots 183 to 355.
THIRD DAY	....	Wednesday, June 30	....	....	Lots 356 to 524.
FOURTH DAY	....	Thursday, July 1	....	....	Lots 525 to 700.
FIFTH DAY	....	Friday, July 2	....	....	Lots 701 to 882.

1920.

WONDERFUL MINIATURES.

THE WELLESLEY COLLECTION.

What may be aptly described as an international portable gallery in miniatures is shortly to appear in the art market. This Francis Wellesley collection is well-known to students and collectors as one of the most remarkable remaining in private ownership, and when some of the chief prizes in it were on loan at the Victoria and Albert Museum they were eagerly inspected and widely admired. The collection is especially rich in Cosway drawings and miniatures, supplemented by rare letters of much autobiographical and artistic value. Remembering his great fame and vogue one finds it difficult to believe his wife's statement in a letter from Lodi in 1824: "Poor Mr. Cosway forgotten, and undervalued in his own country." As, however, the gifted miniaturist was then no more, having died in 1821, in his 80th year, the comment may have been made merely to heighten the estimation which foreigners were showing for the examples in Mrs. Cosway's possession. Before this Cosway's art had made a great impression on Heinrich Fieger, who came to be known as "the Cosway of Vienna," albeit his style was sturdy rather than refined. Two examples by the Austrian are here. Indeed, the critic would be hard put to it to find any serious gaps in this extraordinary collection, numbering nearly 900 exhibits. The preponderance in numbers is on the side of pencil and chalk drawings as opposed to miniatures in colour, but these sketches, elaborated or unfinished, are of vast range and importance. One recalls the surprise to the many in the Huth sale, 1905, when a Gainsborough black and white of the Duchess of Devonshire brought 1,000gs, especially as the dealer was present who remembered his father selling the sketch for 25s. Again, in the Pfungst sale, 1917, another Gainsborough drawing, that of Mrs. Siddons, realised 1,080gs. There should be examples in the Wellesley collection to rival these, especially the series by Gainsborough, Downman, Edridge, Faithorne, Cosway, Dance, Hoppner, Ozias Humphry, and Lawrence. As for George Romney, in addition to a family group in pencil and a crayon portrait of John Henderson, the actor, with a sketch of a lady in water-colours, there is a miniature of Lady Emily Macleod, confidently claimed to be by the master, and therefore of great rarity. This should cause much interest to the quidnuncs on the fourth day of the sale at Sotheby's, July 1.

It would be an impossible task in a short article to give any but a curtailed description of this Wellesley collection. Through inheritance there is a nucleus of portrait drawings by the old masters such as the Gerard Dou plumbago drawings heightened with colour of "Anne Spiering" worthy of joining the three very rare Dou studies in the British Museum; a Theodor Mathaw plumbago after Raphael's portrait of Castiglione—the famous picture which when sold at Amsterdam in 1639 was also sketched by Rembrandt—a Hals pencil drawing of a head; one by Velazquez, and examples by de Keyser, Holbein, Vandyck, Vischer, de Heere, and others. But it is in the later periods of miniature and pencil-drawings as exemplified by the names of Smart, Engleheart, Plimer, Shelley, and Robertson that the collection excels, and especially in the numerous plumbago drawings by Forster, Faber, and David Loggan exceeding those in the national collections. In the days before lead pencils a plumbago drawing proper was one executed on vellum with a sharply-pointed piece of carbon graphite.

SOME FAMOUS SKETCHES.

In a bird's-eye view of these treasures in little one may glance at an Appiani portrait of Napoleon as a very young and pretty "Second Lieut.": Mary Delany's sketch-book of drawings of famous English and Irish mansions (the artist was a pupil of Hogarth, the godmother of the Earl of Mornington, and was active at 88); two portraits of himself by John Flaxman; Folwell's Indian ink and wash portrait of Washington; a pair of Fragonard's designs for snuff-boxes, and the only known drawing of Edward Gibson of himself—signed and dated 1690. A plumbago drawing of the boy-King Edward VI. by Hollar is after Holbein's portrait. One of the Hoppner studies is a beautiful pencil portrait of Mrs. Delany above-mentioned, and among Ozias Humphry's clever series is—amusingly enough—a portrait of Romney. Nelson and Emma's "Horatia" as a child of 3 is here (by John Jackson) with Byron's first portrait at 7—given to his nurse, Mary Gray. The slightly-tinted sketch by Lawrence of the Ladies Mary, Emily, and Priscilla Wellesley is the study for the drawing in the Duke of Wellington's possession, and is akin to that which fetched 800gs in the Raglan sale 1915. In addition to the Edridge portrait of the Great Duke, there are many of him and of members of the Wellesley family. Edridge also executed a sketch of George Washington, and there is one, too, by Richard Woodman, 1783, of the great liberator marching along with his right arm upon the left shoulder of the goddess of Liberty, while Benjamin Franklin obediently reads a page of a book pointed out by Minerva. Many facets of history are revealed. Here, for example, is Moreau's sketch of Charlotte Corday for her trial for the murder of Marat. In the Morrison sale was the letter of request by her begging that "un peintre en miniature" should attend the court and limn her in her last stage.

THE WELLESLEY COLLECTIONS.

Drawings and Miniatures.

Messrs. Sotheby have issued the sale catalogue of the drawings and miniatures belonging to Mr. Francis Wellesley, which they are to disperse at auction during the week beginning Monday, June 28. There are in all 882 lots, which include also a comprehensive series of prints and autograph letters relating to Richard Cosway, R.A. Of these lots, over seventy are reproduced as illustrations to this handsome publication.

Mr. Wellesley's collection has been described in a privately printed catalogue, and the numbers in the Royal Quarto edition of it are indicated in brackets in the present sale catalogue. Many of the drawings and miniatures, it has to be added, were on exhibition for some years at the Victoria and Albert Museum, and were the subject of a special illustrated catalogue prepared by the authorities of that Museum. Others were on exhibition at the Gallery in Bath for nearly two years. These also were the subject of a special catalogue.

One interesting feature of the collection is the large number of plumbago drawings—drawings, that is, done on vellum with a sharply pointed piece of graphite—including examples by Forster, Faber, and David Loggan. Portrait drawings are very numerous. Smart, Engleheart, Plimer, Humphry, Shelley, Lennox, and Robertson are all represented among the miniatures; three of which, we note, are attributed to Raeburn. Among the drawings catalogued by Sir David Wilkie are a portrait of Sir Walter Scott in coloured chalks, and an original study for "The Waterloo Gazette" in pen and ink.

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THE PROPERTY OF
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WHICH WILL BE SOLD BY AUCTION

BY MESSRS.

SOTHEBY, WILKINSON & HODGE

(SIR MONTAGUE BARLOW, K.B.E., LL.D., M.P., G. D. HOBSON, M.A., AND
MAJOR F. W. WARRE, O.B.E., M.C.),

Auctioneers of Literary Property & Works illustrative of the Fine Arts,

AT THEIR LARGE GALLERIES, 34 & 35 NEW BOND STREET, W. (1),

On MONDAY, JUNE 28th, 1920, and four following days.

AT ONE O'CLOCK PRECISELY.

May be Viewed Two Days prior.

Catalogues may be had.

THE WELLESLEY COLLECTION.

Mr. Francis Wellesley's collection of plumbago, pen-and-ink, and coloured pencil drawings and miniatures is fairly well known through several articles in the *Connoisseur*, and by the loan of a selection at the Victoria and Albert Museum during the war; but its full and varied importance can only be realized by carefully going through Messrs. Sotheby's elaborately full sale catalogue, which extends to 286 pages quarto and enumerates 882 lots. The sale is fixed for June 28 and four following days, and will form an auction *sui generis*. The illustrated catalogue will always remain a useful book of reference; it is more in the nature of a *catalogue raisonné* than an auction list; it is admittedly based on the vendor's privately printed catalogue, and every attempt has evidently been made to ensure accuracy both as to ascriptions and as to the many little-known artists represented.

The collection is as interesting from a literary point of view as from one purely artistic. Its outstanding literary interest is especially conspicuous in its documents and letters to and from Richard Cosway and his talented wife (Maria Hadfield), whom he married in 1781. There was an earlier "flame" of the artist, a Miss Woolls, of Oyster-street, Portsmouth, to whom he wrote an extraordinary love letter in 1773, one of the very few letters of Cosway which seem to have survived. A short extract from this is printed in the sale catalogue. There are several letters from Mrs. Cosway, some in Italian, all of which are important documents in the history of her own career and in that of her husband. There are also several to her, the "Honoured Signorina Gossip," as he calls her, from General Paoli, the famous Corsican general, then an exile in London, in one of which he refers to the "poems of Dr. Darwin," to her "picture of the little Lubomirski," and to the "scathing literary criticism of Dr. Mathius." The original account book of John Condé, the engraver, is also an important document, for it records the sales to various London print-sellers of his engravings after Cosway, 4s. 6d. being the usual price of a plain print and about double that amount for one in colours.

The collection is confined to no period or school, British or foreign, and it is this wide range, with the selection of examples made with exacting taste, which is one of the most noteworthy features of the Wellesley collection. The military, social, and most of the other celebrities need not detain us; most of them are familiar to posterity, either for their position in the annals of bygone ages or from their portraits painted by one or another of the old masters, English or foreign. The attention is arrested, in turning over the pages, by such entries as that of a fine plumbago portrait of Handel, by Samuel Bulkeley, of whom nothing appears to be known; by a pencil portrait of James Thompson, author of "The Seasons," by Richard Cooper; and by Baron Denon's pencil sketch of Lady Hamilton, who, if she has no claims to rank in literature, has been the subject of more books than one can remember. Both Grattan and Wilberforce, who appear among several by Henry Edridge, have a literary interest as well as political; "Parson Bate," the friend of Gainsborough and the editor of the *Morning Post* in its most truculent days, is represented by Engleheart's pencil drawing which was exhibited at the Royal Academy in 1790. Joseph Addison's portrait in plumbago by the younger Faber, and Faithorne's portraits of Milton, and Nathaniel Lee, are important from a literary point of view, and even more so is Harlow's water-colour drawing of Lord Byron, dating from 1815. The same may be said of John Hazlitt's portraits of Coleridge and Wordsworth, of Humphry's pencil drawing of John Hoole, who introduced Tasso to English readers, of Solomon Polack's plumbagos of Alexander Pope and Voltaire, of Richardson's portraits of Dryden and Prior, and indeed of very many others which are to be found throughout this catalogue.

Sir,—Two or three problems suggest themselves in turning over the leaves of the catalogue of Mr. Francis Wellesley's interesting collection which is to be sold at Sotheby's at the end of the month. I am more particularly concerned with the confident manner in which miniatures are catalogued as by Romney and Hoppner, to name these two artists alone. I should like to ask if there is the faintest documentary evidence that either of these artists ever painted miniatures.

So far as Hoppner is concerned, I know of the so-called signed miniature by him in Mr. Pierpont Morgan's collection, but, for reasons which will appear presently, I do not regard that as evidence. There are, of course, instances in which an artist has done good work both as a miniaturist and as a painter of life-size portraits in oils. Holbein is the name that at once suggests itself. Some artists have abandoned miniature painting for the less exacting medium of painting in oils; but I fail to recall the name of any artist who reversed this order of things. It is obvious that the two branches require quite different training, and that miniature work especially needs the most minute concentration, perfection only being arrived at by long practice.

Both Romney and Hoppner, and more especially the former, had more work than they could get through; and it seems to me entirely improbable that, unknown to their biographers, they should have painted the beautiful miniatures attributed to them in Mr. Wellesley's collection. Even as a recreation miniature painting would have been entirely ungenial to them, and they had neither the training nor the temperament for such work. With regard to Romney, Mr. Wellesley asks us to accept "with all confidence" the exquisite miniature of Lady Emily Macleod as, "with very slight variations," the "finished study for the portrait sold at Christie's on May 6, 1905"; and he describes it as "one of the only half a dozen miniature portraits he is said to have painted." No one at all intimately acquainted with Romney's method of procedure will accept this request. Except in a very few instances, such, for instance, as the group of the Gower children, Romney made no sketches for his portraits; and, even if he were able to paint miniatures with facility, it is obvious that he would not have spent twice as much time over a "finished sketch" as it would have taken him over the portrait in oils.

The fact, I am convinced, is that this miniature of Lady Emily Macleod is a copy by some able miniaturist of the day from Romney's original portrait of her, just in the same way as Henry Bone's enamel miniature of William Aspinwall (lot 34 in the Wellesley sale) is a copy of Opie's portrait in oils. Bone took the precaution of signing his copy "Henry Bone pinxt. after John Opie R.A." Lady Emily Macleod

evidently wanted a miniature of her portrait by Romney as a locket, and commissioned a miniaturist of the day to do it, and, it being a copy and not done *ad vivum*, the artist did not think it necessary to sign his name, as Bone usually did. The same may be said of the so-called Hoppner miniatures; and it is curious to note that the two attributed to this artist are of ladies whose portraits in oils were painted by Hoppner. The "signed" Hoppner miniature in the Pierpont Morgan collection is of the Countess of Euston, whose portrait in oils is well known from Wilkin's engraving; and my theory is that the name of J. Hoppner was inscribed on the miniature by the man who painted it as a mere matter of fact and not with any intention of deceiving anyone. Hoppner, like Romney, rarely, if ever, signed his pictures in the sense that Rembrandt signed his.

One might enlarge on this subject to a considerable extent from other entries in Mr. Wellesley's catalogue. The point itself is one of great importance in art history, and probably I am not alone in feeling that it ought to be ventilated.

Your obedient servant,

W. ROBERTS.

18, King's-avenue, S.W.4.

William Grimaldi's portrait in enamel, 3½ in. by 4½ in., of the Duke of Wellington in full uniform, was among the lots in Mr. Francis Wellesley's sale at Sotheby's yesterday. For this enamel, which was exhibited at the Royal Academy in 1816, the artist had four sittings from the Duke at Apsley House. It was purchased for £51 by Mr. Durlacher. A water-colour portrait of Lord Byron by G. H. Harlow was sold for £32 (Philpot); another portrait in water-colours of Byron at the age of seven, by W. Kay, dated 1795, brought £41; and a pencil drawing by Sir Thomas Lawrence of Mrs. Meredith, the artist's sister, fell to Messrs. Agnew at £60.

INTRODUCTION.

THIS catalogue represents the first sale that is on record of plumbago drawings,* and Mr. Wellesley's collection includes some of the finest examples it has been possible to obtain. Mr. Wellesley has had but one serious rival in collecting plumbagoes, and he has been left far behind. Even the National collections have been outdistanced, inasmuch as Mr. Wellesley possessed far more examples of the work of Forster, Faber and Loggan than could be seen at the British Museum, Victoria and Albert Museum, or Holburne Museum, Bath, or than all put together. Of the Forsters, those from the collection of John Fisher Bishop of Salisbury, are as fine and perfect as any collector can ever hope to see, and such praise is equally true of the wonderful series by Faber.

Of other workers in plumbago or in pencil, David Loggan is represented at his very best, and the drawings by Faithorne, Nanteuil and Robert White are the finest that have ever come into the market.

Foreign artists are particularly well shown in this collection. There are superb drawings by Gerard Dou, Thomas de Keyser, Hans Holbein, Theodoor Matham, Cornelis de Visscher, Clouet, Lucas de Heere, Jan de Bray, Antonio Appiani, John Hoet, Pieter van Slingelandt, Hendrick Goltzius, Balthasar Gerbier, Goethe and Clodion, and by many men of lesser importance, while English draughts-

* A plumbago drawing is, strictly speaking, one drawn on vellum with a sharply pointed piece of graphite.

- I. The highest bidder to be the buyer ; and if any dispute arise, between bidders, the lot so disputed shall be immediately put up again, provided the auctioneer cannot decide the said dispute.
- II. No person to advance less than 1s. ; above five pounds, 2s. 6d., and so on in proportion.
- III. In the case of lots upon which there is a reserve, the auctioneer shall have the right to bid on behalf of the seller.
- IV. The purchasers to give in their names and places of abode, and to pay down 10s. in the pound, if required, in part payment of the purchase-money ; in default of which the lot or lots purchased will be immediately put up again and re-sold.
- V. The sale of any lot is not to be set aside on account of any error in the enumeration of the numbers stated, or errors of description.
- VI. The lots to be taken away, at the buyer's expense immediately after the conclusion of the sale ; in default of which Messrs. SOTHEY, WILKINSON & HODGE will not hold themselves responsible if lost, stolen, damaged, or otherwise destroyed, but they will be left at the sole risk of the purchaser. If, at the expiration of Two Days after the conclusion of the sale, the lots are not cleared or paid for, they will then be catalogued for immediate sale, and the expense, the same as if re-sold, will be added to the amount at which they were bought. Messrs. SOTHEY, WILKINSON & HODGE will have the option of re-selling the lots uncleared either by public or private sale without any notice being given to the defaulter.
- VII. Upon failure of complying with the above conditions, the money required and deposited in part of payment shall be forfeited ; and *if any loss is sustained in the re-selling of such lots as are not cleared, or paid for, all charges on such re-sale shall be made good by the defaulters at this sale.*

Gentlemen who cannot attend this Sale may have their Commissions faithfully executed by their humble servants,

SOTHEY, WILKINSON & HODGE,

34 & 35, New Bond Street, London, W. (1).

Telegraphic Address :
"Abinitio, Phone, London." Telephone : Two lines, Mayfair } 1784
 1785

In sending Commissions this Catalogue may be referred to as "GUN."

COMMISSIONS SENT BY TELEPHONE ARE ACCEPTED ONLY AT THE SENDER'S RISK AND MUST BE CONFIRMED BY LETTER OR TELEGRAM.

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men such as Gainsborough, Downman, Edridge, Faithorne, Paton, Cosway, Dance, Hoppner, Humphry, Lawrence, Vertue and Jackson, are each well represented by works of unusual merit or of special individuality.

To collectors of Portrait Drawings such an opportunity of acquiring fine works has never before been offered.

As regards Miniatures there has probably been no such notable sale hitherto.

In mere numbers it does not, of course, approach the collections formed by Mr. Hawkins, Mr. Whitehead and Mr. Joseph, but it is far different from any of these groups.

Its contents have been carefully selected and are representative of all the great and many of the smaller and less well-known masters.

Special attention has been given to Cosway, and there are not only some fine miniatures by him (two being of the very best), but there is also an extraordinary collection of portraits of the artist and his wife and of prints in rare states after his portraits. Moreover, there are some very important autograph letters by Cosway, and many others by his wife, of great autobiographical and historical value, the Catalogue of his Sale with an autograph letter in it sent by Reynolds to the Painter, and the account book of John Condé who engraved so many of his works. There are also letters from Horace Walpole and from Gainsborough addressed to Cosway.

The other painters are here also seen at their best. The miniatures by Smart, Engleheart, Plimer, Humphry, Shelley, Scouler, Grimaldi, Lens and Robertson are all fine selected examples, and there are besides representatives of the work of several painters whose miniatures but seldom enter the market. There is, for example, a superb portrait by Romney, one or two works by Hoppner, a splendid one by Daniel Gardner, a superb drawing assigned to Hilliard, a miniature which it

seems likely was by Hogarth, one or two fine enamels by Petitot, a very rare signed one by Gilbert Stuart, a signed one by Mary Beale, several by Bogle, and fine portraits by Ashfield and Augustin, Chinnery, Collins, Alexander Cooper, Greenhill, Hazlitt, Hone, Jean, Meyer, Russell and Zincke.

The collection of Portraits of the Duke of Wellington and other members of the Wellesley Family is of special excellence and deserves particular attention.

One of Russell's sketch-books ; a precious MS. of 1640 relative to miniature painting ; a wonderful sketch-book of Stuart period portraits ; a Downman volume with 33 of his original drawings, and the only letter of his known to exist ; a volume of sketches by Goya and other artists ; over 400 drawings by Hayter ; Mrs. Delany's sketch-book in which all her drawings of famous houses and gardens in England and Ireland are signed and dated ; many drawings by Shelley and other similar treasures are also offered in this sale, and with the utmost confidence that connoisseurs will find in its contents objects for which they have long searched in vain.

The attributions and ascriptions contained in the catalogue have been made with great care and deliberate judgement, and many of them are adopted from family tradition or important sale descriptions. Mr. Wellesley has aimed at obtaining signed works of undoubted authenticity and to this endeavour his collection owes a great part of its high merit. No such collection of Cosway relics has come into the market since the famous Varese sale at Christie's and that included no documents at all.

It may be well to add that many of the finest drawings and miniatures were on exhibition for some years at the Victoria and Albert Museum, and were the subject of a special illustrated catalogue prepared by the authorities of that Museum and illustrated.

Others were on exhibition at the Gallery in Bath for nearly two years at the special request of some eminent art critics, and these also were the subject of a special catalogue.

The collection has also been fully described in some illustrated articles in "The Connoisseur" for June and October, 1918, and March, 1919.

The American collector will find in the Catalogue several special rarities which will make a forcible appeal to him.

SOTHEBY, WILKINSON & HODGE.

May, 1920.

For articles on this Collection, see "Connoisseur"

<i>Vol. 51,</i>	<i>p. 63</i>
<i>" 52</i>	<i>63</i>
<i>" 53</i>	<i>133</i>

ERRATA.

- Lot 224 " [SEE ILLUSTRATION] " to be omitted.
Lot 243 " [SEE ILLUSTRATION] " to be omitted.
Lot 374 should be headed " THOMAS GAINSBOROUGH."
Lots 444-5 709 should read 708.

CATALOGUE

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PLUMBAGO, PEN AND INK AND

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LETTERS RELATING TO RICHARD COSWAY, R.A.,

THE PROPERTY OF

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N.B.—*The sizes and descriptions of the objects are, as a rule, taken from the privately printed Catalogue of Mr. Francis Wellesley's Collection (Royal 4to edition). The numbers in brackets thus (503) are from the same Catalogue and are those attached by Mr. Wellesley to his purchases. They have not been omitted nor removed from the objects, in order to assist those persons who possess his Catalogues in either edition.*

The arrangement is alphabetical throughout.

The descriptions are as the spectator views the picture.

IOD À CASTRO

LOT.

- 1 GUIL À CASTRO. Half-length, viewed to the right, eyes looking to the left. Standing in his study before a table on which are papers, pen and ink, and a geometrical globe. A bookshelf in the background to the left, an open window showing a landscape to the right. He wears a flowing robe with short sleeves

Passed

LOT 1—*continued.*

over his doublet with stiff collar and cuffs, skull-cap, and hair falling to the shoulders, small moustache and beard. His right hand rests on the table, his left is placed on his breast.

Pen, ink, and plumbago. Rectangular, 6 by 8 in. On vellum.

Signed and dated 25th Dec. 1651.

From the Van Gogh Collection.

* * There is a long inscription in Latin beneath the portrait. (503)

SARAH ADDINGTON

Exhibited at the Royal Academy 1778-1803.

1. 5. 0
- 2 THE MARQUESS CORNWALLIS. Bust, viewed to the left. He wears a red coat with blue collar and gold epaulettes, white waistcoat and frilled cravat ; his short powdered hair is tied in pigtail.

Oval, 2½ by 3 in. On ivory.

Signed and dated 1800.

From the Lindsay Collection.

The Marquess fought in the American Revolution and surrendered at Yorktown in October 1781.

See *infra*, Plimer (331). (330)

ANDREA DEL SARTO

1487-1531.

- 3 A YOUNG MAN, name unknown. Half-length, viewed in profile to the left. Coat buttoned up to the neck ; short hair.

Silver point. Rectangular, 6½ by 4¼ in. On paper.

From Jonathan Richardson's Collection, with his stamp.

Silver-point drawings by Andrea del Sarto are very rare.

(196)



No. 4.

ANTONIO APPIANI

1757-1817.

- 4 NAPOLEON I. A head, viewed to the right, eyes looking to the left.
He wears a light coat and black stock tied in front with a bow.
Dark hair brushed forward and falling in curls about the face.

Black and red chalks. Rectangular, 9½ by 13 in. On paper.

- * * One of the earliest and most striking portraits of the Emperor.
A contemporary note states that it was "Drawn from nature."
(706)

[See ILLUSTRATION.]

BENJAMIN ARLAUD

1670-1731.

- 5 GEORGE, PRINCE OF WALES (afterwards George II), AND CAROLINE, PRINCESS OF WALES. The Prince is represented half-length, viewed full, face to the right, eyes looking slightly to the left. Grey coat with gold braid, red mantle edged with gold over the shoulders, long lace cravat, long powdered wig. The Princess is also represented half-length, with her face to the left, eyes to the right. Blue décolleté bodice edged with lace and embroidered in gold, with a jewel at the bosom and on one sleeve; a red mantle about her shoulders. Her powdered hair is bound with pearls and falls in curls to the shoulders, a small curl over each temple.

Body colour.

Ovals, 5¾ by 4½ in. On vellum.

- * * George Vertue states that Arlaud was "limmer" to both George I and George II.
(499 and 500)

JACQUES ANTOINE ARLAUD

1668-1746.

- 6 CHARLES LOUIS DE BOULANGER. Bust, viewed to the right. Blue coat, long lace cravat, long brown wig falling over the shoulders. In the original gold and diamond frame.

Oval, 1¾ by 2¾ in. On a card.

- * * This Artist also painted a few portraits in England.
(399)

EDMUND ASHFIELD

flourished 1670-1700.

- 21.0.0
- 7 LA DUCHESSE DE MAZARIN. Half-length, viewed to the right, holding a black and white spaniel in her arms to the right. She wears a blue décolleté bodice, edged with lace and richly embroidered in gold, with full mauve over-sleeves falling in folds to the elbow and fastened with jewels at the shoulders. Jewelled clasp at the bosom, pearl necklace and ear-rings, light brown hair falling in curls to the shoulders.

Oval, $2\frac{1}{2}$ by 3 in. On card.

Exhibited at Brussels in 1912.

Figured and described in Foster's "Samuel Cooper and the English Miniature Painters of the XVIIth Century."

Perhaps the finest of Ashfield's miniatures known. (117)

[See ILLUSTRATION.]

EDMUND ASHFIELD

- 31.0.0
- 8 JOHN, FOURTH DUKE OF SOMERSET AND MARQUESS OF HERTFORD. Almost half-length, viewed to the left, eyes looking full. He wears a cloak about his shoulders, elaborate lace collar, hair falling in curls to the shoulders.

Pencil.

Rectangular, $13\frac{1}{2}$ by 10 in. On paper.

One of the finest drawings of this period in existence.

* * * From George Vertue's Collection.

There seem to be good reasons for accepting this attribution.

The Drawing is an amazing work. (577)

[See ILLUSTRATION.]

ÉTIENNE AUBRY

1745-81.

- 1.1.0
- 9 A SKETCH. A Youth is represented weeping before a bust on a pedestal to the left. A dog lies at his feet; his hat and stick are beside him, while a Girl wrapped in a loose gown is shown about to leave the room by a door. She turns her head for a last glimpse of her companion.

Pencil and wash.

Rectangular, 7 by 9 in. On paper.

(713)



No. 8.

JULIEN HONORÉ GERMAIN AUBUISSON

1786-

- 10 A LADY, name unknown. Half-length, turned slightly to the left, face full. She wears an indigo habit, with stiff lace collar and a broad-brimmed indigo hat, tied under the chin and trimmed with a black ostrich feather. Brown curly hair.

2. 2. 0

Lagg

Oval, 2½ by 3 in. On ivory.

Signed and dated 1817.

(574)

JEAN BAPTISTE JACQUES AUGUSTIN

1759-1832.

- 11 A LADY, name unknown. Half-length, viewed in profile to the right. Bodice and fichu, with a scarf brought round over the arm. She wears a turban, below which her hair falls in a fringe of curls.

1. 1. 0

Pegg

*Pencil.**Circular, diameter 3½ in. On paper.*

(340)

JEAN BAPTISTE JACQUES AUGUSTIN

- 12 MADAME RÉCAMIER, unfinished. A head, viewed to the right. Brown hair, simply arranged about the head in a broad coil.

Rectangular, 2½ by 3 in. On paper.

Issed

Augustin painted nearly all the members of Bonaparte's family and circle.

** A brilliant sketch by this eminent artist.

(35)

DAVID BAILLY

1584-1661.

- 13 THE ARTIST'S OWN PORTRAIT. Half-length, viewed to the right, eyes looking to the left. Tight doublet, with stiff lace collar; short wavy hair, pointed beard and moustache. The right arm slightly raised.

3. 0. 0

Fox

*Pen and ink.**Rectangular, 4 by 5 in. On paper.*

Dated 1623.

** Exhibited at the Victoria and Albert Museum, 1916-18.

From the C. Ploos van Amstel Sale, 1800.

(435)

DAVID BAILLY

- 2.5.0
- 14 JOHANNES V^l d^a BOOGAARDT. Bust, viewed to the right. He wears a dark doublet with fur stole, white ruff; short hair, pointed beard and moustache.

William

Pen and ink.

Circular, diameter $1\frac{1}{2}$ in. On ivory.

Dated 1651.

** From the Van Gogh Collection.

(501)

DAVID BAILLY

- 3.15.0
- 15 GUILLAUME CORNEILLE SCHOWTEN, the famous Navigator. Bust, viewed to the right. Striped doublet and ruff, small beard and moustache; the hair brushed back from the forehead. Inscribed: "Guillaume Corneille Schowten Navigateur dans la Mer du Sud."

Pen and ink.

Rectangular, 4 by $2\frac{3}{4}$ in. On vellum.

- ** Dr. Martin, in his "Art in Leyden," relates that these tiny portraits by Bailly were in great request during the Artist's lifetime.

(440)

JACQUES LUC BARBIER

1769-1860.

- 15.0.0
- 16 AN OFFICER IN UNIFORM, name unknown. Full-length, viewed full, face to the right. His left hand, outstretched, rests on his sword, the right on his hip. Two cannon mouldings are on the ground to the right.

Bar

Pencil.

Rectangular, 11 by 16 in. On paper

Signed and dated 1793.

(128)

BERNARD BARON

1700-1766.

- 17 CHARLES I, HENRIETTA MARIA, CHARLES II, AND JAMES II. The King, to the left, is viewed full, face to the right, eyes full. The Queen, to the right, is viewed full, face to the left. At the King's left knee stands Prince Charles in tight cap and long frock, while the Queen holds Prince James in her lap. Two dogs beside her to the left. The King is dressed in slashed doublet and silk hose. A cape with the Star of the Order of the Garter is over his right arm. The ribbon of the Garter is round his neck. Falling ruff, the familiar beard and moustache. The Queen wears a full light satin bodice and skirt, pearl necklace and pendant, pearl drops in the ears. The familiar head-dress of fringed curls, with jewelled ornament. A covered table to the left on which rest the Crown, Orb, and Sceptre. Two columns with looped-up curtain in the background to the right. The Thames with buildings, presumably Westminster, in the distance to the left.

Indian ink and wash. Rectangular, 15 by 19½ in. On paper.

- * * * The finished study for the well-known engraving which was published in 1741. (588)

JAMES BASIRE, SENR.

1730-1802.

- 18 SIR JAMES BARROW, KNT. Half-length, viewed to the left. Dark coat, long tab collar, long wig.

*Pencil.**Oval, 7 by 5½ in. On paper.*

Signed.

- * * * This differs entirely from the published portrait. (166)

MARY BEALE

1632-1697.

- 19 A GENTLEMAN, name unknown (at the age of 37). Head and shoulders viewed to the right, eyes looking full. He wears a rose coloured coat with a brown cloak over it. Brown falling collar. Long brown wig.

*Crayons.**Rectangular, 7¾ by 10 in. On paper.*

Dated 1677.

- Exhibited at the Bath Gallery, 1919. (805)

MARY BEALE

4. 10. 0
- 20 CATHERINE SEDLEY, COUNTESS OF DORCHESTER (James II's mistress). Half-length, viewed full, face to the left. She wears a chocolate-coloured décolleté bodice, trimmed with white, and a blue scarf draped over the right shoulder, secured at the breast with a pearl pin. Light brown scarf over her black hair, red curtain and column in the background. *Pegg*

Oval, $3\frac{1}{4}$ by 4 in. On a card.

Signed "Lady Dorchester by Mary Beale, 1677."

- * * This miniature, which is recorded in Charles Beale's "Diary" as having been painted in 1677, was until recently in the possession of the Colyear and Dawkins families, descendants of the Earl of Portmore, who married Lady Dorchester in 1696. Mary Beale's miniatures are very seldom to be seen. An original autograph letter from Lord Portmore accompanies this miniature.

Described in Foster's "Samuel Cooper and the English Miniature Painters of the XVIIth Century." (386)

ATTRIBUTED TO MARY BEALE

1632-1697.

3. 10. 0
- 21 LA DUCHESSE DE MAZARIN. Bust portrait. Eyes full, looking to the right. Hair dressed à l'Espagnole with mantilla. *May*

Red chalk.

Rectangular, $6\frac{1}{2}$ by $4\frac{3}{4}$ ins. On paper.

From the collection of Nathaniel Hone, R.A., 1785 (834)

ISAAC BECKETT

1653-1719.

4. 10. 0
- 22 LOUIS, EARL OF FEVERSHAM. The famous General. Half-length, viewed to the left, eyes looking to the right. Satin cloak, lace cravat, wig in curls to the shoulders. *Mealy*

Plumbago.

Oval, $3\frac{7}{16}$ by $2\frac{1}{2}$ in. On vellum.

- * * Exhibited at Brussels in 1912 and described in the Exhibition Catalogue. Also exhibited at the Victoria and Albert Museum, 1914-18, and described in the special Catalogue. (123)

N. BELLAMY

- 23 OLIVER CROMWELL. Bust, viewed full, face to the left, clad in armour, soft falling collar. Hair parted in the centre and falling to the ears. The whole contained in a medallion, ornamented above and below with an elaborate design of flags and insignia and with the family coat-of-arms, the whole set in an acanthus border.

5. 5. 0

Plumbago and Indian ink. Rectangular, 6 $\frac{3}{4}$ by 9 in. On vellum.

Signed and dated 1659.

- * * Described in Foster's "Samuel Cooper and the English Miniature Painters of the XVIIth Century."

Nothing whatever appears to be known of this Artist. (152)

JOHN BOGLE

flourished 1769-1803.

- 24 COLONEL DUNCAN. Bust viewed to the left. He wears a red uniform with green facings, high green collar, with stock and cravat. Powdered hair.

3. 5. 0

Oval, 1 $\frac{1}{4}$ by 1 $\frac{3}{8}$ in. On ivory.

Signed and dated 1783.

From the S. E. Kennedy Collection. (778)

JOHN BOGLE

- 25 A LADY, name unknown. Half-length, viewed to the left, eyes looking to the right. She wears a white silk dress open at the neck. Her powdered hair, which is secured with a gold band, falls in curls to her shoulders.

6. 10. 0

Oval, 2 $\frac{1}{2}$ by 1 $\frac{1}{8}$ in. On ivory.

Signed and dated 1794.

(912)

JOHN BOGLE

- 26 COLONEL (HUMPHRY) GRAHAM. Bust, viewed to the right. He wears the uniform of the 1st Royals: red coat with gold epaulettes, white ribbon with gold clasp bearing the Royal

7. 0. 0

Lot 26—*continued.*

cypher, high blue collar, black stock and lace cravat. Powdered hair.

Oval, $1\frac{1}{4}$ by $1\frac{5}{8}$ in. On ivory.

Signed and dated 1797.

Exhibited at the Glasgow Exhibition in 1911, and at Brussels in 1912. Illustrated in the Brussels Exhibition Catalogue. (25)

MRS. GRAHAM (*née* ISABELLA FARQUHAR). (The companion miniature). Bust viewed to the left. Simple white blouse, brown hair falling in ringlets about her shoulders.

Oval, $1\frac{1}{4}$ by $1\frac{5}{8}$ in. On ivory.

Signed and dated 1797.

Exhibited at the Glasgow Exhibition in 1911, and at Brussels in 1912. Illustrated in the Brussels Exhibition Catalogue.

* * Although Bogle is but little known, his miniatures are of exceedingly fine quality; they closely resemble the work of Smart.

A PAIR OF VERY FINE MINIATURES.

(26)

[See ILLUSTRATIONS.]

B. BÖHM

- 27 A GENTLEMAN, name unknown. Almost half-length, viewed full, face to the left. Costume of the period; wig in pigtail. Contained in a circle, ornamented above with the conventional "true-lovers' knot."

Pencil.

Rectangular, $7\frac{3}{4}$ by 6 in. On paper.

Signed and dated 1786.

(291)

LOUIS LÉOPOLD BOILLY

1761-1845.

- 28 A Boy, name unknown. "Le Petit Écolier." Bust, viewed full, face to the right. Open jacket with falling collar, short hair.

Pencil.

Rectangular, $5\frac{1}{4}$ by 7 in. On paper.

From the Cailleux Collection.

* * See long inscription on the reverse.

(407)



No. 30.

LOUIS LÉOPOLD BOILLY

- 29 Mlle. L. DE MAYENNE. Half-length, viewed to the right, eyes looking full. Short-sleeved décolleté bodice, hair simply arranged and falling in short curls about the forehead. She wears circular ear-rings.

Bacri *Pencil.* *Circular, diameter $2\frac{3}{32}$ in. On vellum.* 3.5.0

Signed and dated 1796 (on the reverse).

Exhibited at the Victoria and Albert Museum, 1914-18, and illustrated in the special Catalogue. (293)

LOUIS LÉOPOLD BOILLY

- 30 NAPOLEON I. Bust, viewed full, face to the right. He wears the well-known high-collared coat edged with gold embroidery and a black stock over a white collar, short hair brushed forward.

Fox *Pencil and Indian ink.* *Oval, $10\frac{1}{4}$ by 8 in. On paper.* 45.0.0

- * * * This portrait was drawn in 1801, and is the study for the well-known engraved portrait. (700)

[See ILLUSTRATION.]

CHARLES BOIT

1663-1727.

- 31 JAMES CROFTS. The natural son of James, Duke of Monmouth (the natural son of Charles II), and Eleanor Needham. Bust viewed to the right. Blue coat, lace cravat, long powdered wig.

Williamson *Oval, $1\frac{3}{4}$ by 2 in. Enamel.* 81.0.0

In the original frame, set with 56 Brazilian diamonds.

Boit was Queen Anne's favourite Miniaturist. (471)

CHARLES BOIT

- 22.10.0
- 32 WILLIAM III (when Prince of Orange). Bust in armour, viewed full, face to the right, looking full. Full lawn cravat, white satin cloak lined with red over the right shoulder and secured across the breast with a jewelled chain; under this is just perceptible, the red ribbon of an Order; long brown wig to the shoulders.

Oval, $1\frac{3}{8}$ by $1\frac{5}{8}$ in. Enamel.

One of Boit's finest miniatures.

(466)

Arthur

FERDINAND BOL

1616-80.

- 1.1.0
- 33 A MAN, in the manner of Rembrandt. Half-length, viewed almost full. Loose coat, edged with fur, flat cap; full beard and moustache. The hands rest on a staff.

Pen and ink.

Rectangular, $4\frac{1}{2}$ by $3\frac{1}{2}$ in. On paper.

This drawing was afterwards engraved by Bol himself. Bol studied under Rembrandt and their works are frequently confused.

(96)

McCabe

** Inscribed on the reverse:

"Ferdinand Bol"

"il a lui même fait une gravure"

"à l'eau forte après cet dessin."

Voyez, B.P.G., No. 9."

HENRY BONE.

1755-1834.

- 22.0.0
- 34 WILLIAM ASPINWALL of Brookline, Mass., U.S.A. Half-length, viewed full face to the left. He wears an olive-green coat with white waistcoat and neck cloth. Short powdered hair, parted in the centre. His left arm rests on the back of the chair in which he sits. Crimson curtain in the background.

Rectangular, $3\frac{1}{4}$ by $3\frac{3}{4}$ ins. Enamel.

Signed and dated 1797 on the reverse thus: "Mr. Aspinwall. Henry Bone pinxt, after John Opie, R.A. Nov. 1797."

** Aspinwall, who was a Physician, fought as a Volunteer at the battle of Lexington. He afterwards served as a doctor in the Revolutionary Army and is said to have established vaccination in America. He died in 1823, aged 80.

His portrait was also painted by Gilbert Stuart, and bore such a striking resemblance to that of George Washington, that it was spared being burned by a mob during the Anti-Slavery riots in New York.

(800)

Arthur

ANTONIO BONFIGLI

Early XIXth Century.

- 35 A LADY, name unknown. Half-length, viewed to the left, the head slightly inclined to the right. She wears a white décolleté bodice: the sleeves trimmed with lace. Her left hand grasps a brown fur wrap which has fallen from her shoulders; her brown hair, bound with a black ribbon, is parted in the centre and disposed in coils over the ears.

Stephenson

3.0.0

Rectangular, $4\frac{3}{4}$ by 4 in. On ivory.

Signed.

This Miniaturist worked principally at Siena.

(249)

FRANÇOIS BOUCHER

1704-70.

- 36 A LADY, name unknown. Full-length. She is viewed reclining on a bank, her left arm supporting her body. French costume of the period, hair in curls. Black and white chalk.

Fox

Rectangular, 9 by 13 in. On bluish-grey paper.

5.0.0

* * This is probably the Study for a portrait.

From the Collection of William Hoare, R.A.

(900)

ATTRIBUTED TO FRANÇOIS BOUCHER

- 37 AN ARTIST, name unknown. Half-length, viewed full, face to the right. He wears a loose jacket over a plain shirt without his cravat, a white turban on his head. He is engaged in drawing on a block held before him, with paper, compasses, etc., within reach.

Blackcock

3.0.0

* * This drawing has also been ascribed to Nicolas Bernard Lépicié.

Pencil, heightened with colour. Oval, 9 by $6\frac{3}{4}$ in. On paper.

From the Collection of Samuel Rogers.

(704)

JOSEPH BOZE

1744-1826.

1. 1. 0
- 38 LOUIS XVI, MARIE ANTOINETTE AND THE DAUPHIN. Three bust portraits grouped together (the Dauphin between the King and Queen), viewed in profile to the right. The King's hair is arranged in three rows of curls over the ears and falls to the shoulders, while that of the Queen is simply disposed in curls and bound with a fillet of pearls; she wears ear-rings.

Stewart

*Pencil and Indian ink.**Octagon, $2\frac{1}{2}$ by 3 in. On paper.*

- * * Boze's devotion to the French Royal family very nearly cost him his head. (342)

ADAM BUCK

1759-1834.

5. 10. 0
- 39 MASTER BETTY. He is represented full length, viewed full, face to the right, standing in a wood holding a bow and arrow. He wears a white jacket with wide falling collar and a kilt with pantelettes; short light brown hair, his cap on the ground beside him to the right. Background of trees.

Stephens

*Pencil, heightened with colour.**Rectangular, $6\frac{1}{2}$ by $8\frac{1}{2}$ in. On paper.*

(190)

ADAM BUCK

67. 0. 0
- 40 JOHN PHILPOT CURRAN. He is represented three-quarter length seated, legs crossed, in a low arm-chair. He wears a dark coat and knee breeches, white waistcoat and frilled cravat. Short brown hair parted in the centre. His head rests on his right hand, his left holds a roll of parchment. A classic portico with columns and a statue of a Roman Senator in a niche in the background to the left and right.

Fox

*Pencil, heightened with colour.**Rectangular, $10\frac{1}{2}$ by $13\frac{1}{2}$ in. On paper.*

- * * Buck, who was a Cork man, left Ireland for England in 1795. The drawing dates from about 1790. (769)

ADAM BUCK

- 41 SIR GEORGE HILL. Bust, viewed to the left. Blue coat with black collar, white cravat, short brown hair.

Oval, $2\frac{1}{4}$ by $2\frac{3}{4}$ in. On ivory.

Signed and dated 1801.

(490)

2. 15. 0

SAMUEL BULKELEY

flourished first quarter of the XVIIIth Century.

- 42 GEORGE FREDERICK HANDEL—"ad vivum." Half-length, viewed to the right, eyes looking full. Open coat, long white neck-cloth, short full wig.

Plumbago.

Oval, $3\frac{3}{8}$ by $2\frac{5}{16}$ in. On vellum.

* * Exhibited at Brussels in 1912 and described in the Exhibition Catalogue. Also at the Victoria and Albert Museum, 1914-18, and described in the special Catalogue.

Nothing seems to be known of the man who drew this fine portrait, and we have never seen another example of his work.

(145)

2. 10. 0

HENRY WILLIAM BUNBURY

1750-1811.

- 43 A REVOKE. A caricature representing three men and a woman (full lengths) seated at a table playing cards.

Pencil.

Rectangular, $10\frac{1}{2}$ by $8\frac{1}{4}$ in. On paper.

(258)

EDWARD BURCH, R.A.

1730-1814.

- 44 MR. FITZHERBERT OF SWYNERTON. Bust, viewed full, face to the left. He wears an indigo blue coat with brass buttons, white waistcoat, frilled cravat; a heavily powdered wig has slightly whitened the shoulders of his coat.

Signed.

Oval, $2\frac{1}{2}$ by $2\frac{7}{8}$ in. On ivory.

* * Burch also painted Mrs. Fitzherbert. She married George IV after her husband's death.

(469)

5. 5. 0

EDWARD FRANCIS BURNEY

1760-1848.

1. 1.0
45 THE DUKE OF WELLINGTON. Bust viewed in profile to the left.

Indian ink and red chalk. Rectangular, $7\frac{1}{2}$ by $6\frac{1}{4}$ in. On paper.

Cherry

- * * * This portrait was drawn in 1814 and engraved by Heath the same year. (828)

H. BYRNE

flourished 1660-1680.

- 28.0.0
46 BARBARA VILLIERS, Countess of Castlemaine and Duchess of Cleveland. Half-length, viewed to the right, eyes looking full. She wears a blue décolleté bodice with full grey sleeves, a crimson scarf across the right shoulder. A pearl circlet is fastened to her bosom with a black ribbon; a pearl necklace and pearl drops in her ears. Her brown hair, parted across the centre of the head, falls in curls about her face.

Durlach

Oval, $2\frac{3}{8}$ by $2\frac{7}{8}$ in. On card or vellum.

Signed "H.B."

- * * * The only other undoubted examples of Byrne's works of which we are aware are the four at Welbeck Abbey. (804)

JACQUES CALLÔT

1592-1635.

2. 15. 0
47 TWO STUDIES OF MUSICIANS. Full-length figures of men. The first, viewed in profile to the right, is dressed in the elaborate French costume of the period and wears a sword, high crowned hat with feathers. He plays a violin. The second is viewed with his back to the spectator and is dressed in a similar costume. In his left hand he holds a sword, his right hand rests on a pillar and his right foot on the step.

Mealy

Pen and ink.

Rectangular, $6\frac{1}{4}$ by 9 in. On paper.

- * * * From the Collection of William Hoare, R.A. (895)

JACQUES CALLOT

1592-1635.

- 48 A VILLAGE FÊTE. Several figures are represented drinking outside a tavern to the right, while in the foreground groups of men and women are seen gathering round the booths of merchants or dancing round a tree. A Church spire on a hill in the distance.

2.2.0

*Plumbago.**Rectangular, $3\frac{5}{8}$ by $2\frac{3}{8}$ in. On vellum.*

Signed.

Exhibited at the Victoria and Albert Museum, 1916-18. (343)

* * * THIS BEAUTIFUL DRAWING HAS TWO OWNERS' STAMPS UPON IT.

PAOLO CARANDINI

flourished 1650-1677.

- 49 LADY SHANNON. One of the beauties of the Court of Charles II. Bust, viewed full, face to the left. Grey décolleté bodice, edged with black, white gauze scarf over her black hair and falling to the shoulders.

7.0.0

Oval, $2\frac{1}{2}$ by $2\frac{1}{8}$ in. On a card.

Signed "P.C."

* * * This Artist is said to have come to England in the suite of Mary of Modena. He died quite young, it is stated from poison, and his miniatures are of great rarity. (419)

ATTRIBUTED TO GIULIO CAMPI

1502-1572.

- 50 A VENETIAN SENATOR, name unknown. Three-quarter length, viewed to the right, looking to the left. He wears the long black Senatorial robe trimmed with ermine and secured with a gold buckle, white lace collar and white lace ruffles. Grey hair, whiskers and moustache.

1.5.0

*Painted in oil.**Rectangular, $6\frac{1}{4}$ by $4\frac{1}{2}$ in. On a wood panel.*

* * * From the Blenheim Palace Collection. (879)

LOUIS CARROGIS CARMONTELLE

1717-1806.

1. 0. 0
- 51 MONSIEUR VANICI. Bust, viewed in profile to the right. Frilled cravat, hair in pigtail.

Pencil and Indian ink. Rectangular, 3 by 2½ in. On paper.

Signed.

(565)

Hompson

AGOSTINO CARRACCI

1557-1602.

1. 1. 0
- 52 THE ARTIST'S OWN PORTRAIT. A head, viewed full. Open falling collar, short dark hair brushed up from the forehead, small moustache and tuft under the lip.

Black and red chalk. Rectangular, 3½ by 5 in. On paper.

(714)

Wilson
Sir

ANNIBALE CARRACCI

1560-1609.

3. 15. 0
- 53 AN ELDERLY MAN, name unknown. He is viewed to the right. Round collar, short dark hair, short round beard and dropping moustache.

Pencil, heightened with red chalk. Rectangular, 6½ by 11 in.

On paper. (672)

L. Don

ROSALBA CARRIERA

1675-1757.

2. 15. 0
- 54 (FREDERICK) AUGUSTUS III OF SAXONY AND POLAND. Half-length, viewed to the left. He wears a crimson coat with buff waistcoat and collar, the Star of an Order on his breast, long blond wig to the shoulders.

Oval, 3 by 3¾ in. On vellum.

Hug

* * Drawn in 1718. (See inscription on the reverse). (473)

JEAN BAPTISTE CARVELLE

- 55 Mlle. COLOMBE, the French Actress. Half-length, viewed in profile to the left. She wears a simple bodice folded across her breast. Hair *en pompadour* and adorned with a lawn scarf which falls over her shoulders. Two long curls at the neck.

Stephenson

Silver point

Oval, $2\frac{1}{2}$ by $3\frac{3}{4}$ in. On vellum.

3. 15. 0

Signed and dated 1783.

- * * Carville's miniatures are of the greatest rarity. The only authority who mentions him is Thiemé, who records that he gave his miniatures "tone" by previously dusting the vellum with pumice and carmen. This technique, which he was the first to employ, is spoken of as "à la Carville." (812)

FLAVIEN CHABANNE

1799-1858.

- 56 A SERIES OF THIRTEEN FINISHED STUDIES FOR MINIATURES.

Williamson

Pencil. Framed together.

On vellum.

(364)

2. 15. 0

GIOVANNI BENEDETTO CASTIGLIONE

"IL GRECHETTO"

1616-1670.

- 57 AN ELDERLY MAN, name unknown. Half-length, viewed to the right, eyes looking down to the right. Short hair and a fur cap, very long beard and moustache.

Laart

Pen and ink.

Rectangular, $7\frac{1}{4}$ by 6 in. On paper.

1. 5. 0

- * * This portrait was etched by Henry French and an impression of the etching is framed with the drawing. (893)

SIR GEORGE CHALMERS

1715-1791.

- 58 JAMES GRAHAM OF AIRTH. A head viewed to the right, eyes looking full. Long curly wig. A sketch with the shoulders lightly indicated.

Leeson

Pencil.

Rectangular, $4\frac{1}{8}$ by $5\frac{3}{8}$ in. On paper.

(782)

1. 1. 0

MASON CHAMBERLIN, R.A.

Exhibited at the Royal Academy, 1769-1786.

29. c. o
- 59 BENJAMIN FRANKLIN. Three-quarter length, viewed almost full, face and eyes to the left, seated in a green arm-chair. He wears a chocolate-coloured coat, waistcoat and breeches, small lace cravat and lawn cuffs, short powdered wig. His right hand holds some papers on a red-topped table before him, his left, a quill pen. He is about to record observations on the action of a lightning register (two bells with a conductor wire) that hangs beside him. An open window to the right shows a church steeple and another structure being struck by lightning.

Rectangular, $3\frac{1}{4}$ by $4\frac{1}{2}$ in. On ivory.

* * * THIS VERY IMPORTANT MINIATURE APPEARS TO BE THE FINISHED STUDY FOR THE WELL-KNOWN PORTRAIT. (720)

JEAN BAPTISTE SIMÉON CHARDIN

PROBABLY BY.

2. 10. o
- 60 A YOUTH, name unknown. Three-quarter length, viewed to the right, eyes looking to the right. He wears a long coat, thrown open, with a broad turned-down collar. His left hand rests on his chest, his right hand on his thigh. Hair to ears, broad soft cap.

Black chalk and pencil. Rectangular, $10\frac{1}{2}$ by 7 in. On paper.

* * * Probably the Study for a portrait.

From the Collection of William Hoare, R.A.

(902)

A. CHARLES

flourished end of the XVIIIth Century.

2. o. o
- 61 THE LADY ELIZABETH TOWNSEND. Half-length, viewed to the left, eyes looking to the right. Simple buff-coloured bodice, light brown hair falling in curls over her shoulders.

Oval, $2\frac{1}{4}$ by $2\frac{3}{4}$ in. A brilliant sketch on ivory.

Signed on the back: "By Mr. Charles, Miniature Painter to the King. Strand."

Exhibited at Brussels in 1912.

(149)

NICOLAS CHEVALIER

1655-1720.

- 62 THE ARTIST'S OWN PORTRAIT. Half-length, viewed to the right, eyes looking to the left. Holding a medal before him in his left hand. Embroidered cloak, lace cravat, curly wig to the shoulders.

Healy and

2. 10. 0

Plumbago and Indian ink. Rectangular, $5\frac{1}{2}$ by $8\frac{1}{2}$ in. On vellum.

Signed and dated 1688.

- * * There are 8 lines of verse written below the portrait.

Chevalier's best-known illustrations are those to his " Histoire de Guillaume III par Médailles 1692." (383)

GEORGE CHINNERY

1748-1847.

- 63 CHARLOTTE, COUNTESS OF DYSART. Half-length, viewed to the right. Head to the right and looking down. She wears a white décolleté bodice with blue drapery over the right shoulder, soft yellow veil piquéd with red depending to the shoulder; brown hair.

Douglas

10. 10. 0

Oval, $3\frac{1}{8}$ by $2\frac{1}{2}$ in. On ivory.

Painted in 1793 for her sister, H.R.H. the Duchess of Gloucester.

Exhibited at South Kensington Museum in 1865.

From the Keppel and Beavan Collections. (239)

GEORGE CHINNERY

- 63A HUGH DOUGLAS HAMILTON. Portrait painter. Half-length, viewed full, head leaning to the left, eyes looking up and to the right. Indigo coat and waistcoat, frilled cravat, powdered wig.

aly and

6. 10. 0

Rectangular, $3\frac{1}{4}$ by $4\frac{1}{4}$ in. On ivory.

Signed and dated 1796.

Exhibited at the Royal Academy in 1798. (554)

DANIEL NICOLAUS CHODOWIECKI

1726-1801.

1. 15.0
- 64 PROFESSOR NIEUWLAND. Bust, viewed to the right, eyes looking slightly to the left. High-collared coat, frilled cravat, powdered hair curled and tied in pigtail. *Mellon*

Pencil and silver point. Oval, $3\frac{3}{8}\frac{1}{2}$ by $2\frac{15}{16}$ in. On vellum.

Exhibited at the Victoria and Albert Museum, 1914-18, and described in the special Catalogue. (472)

PIERRE PHILIPPE CHOFFARD

1730-1809.

2. 0. 0
- 65 LOUISE, DAUGHTER OF LOUIS XV. Bust in profile to the right. She wears a décolleté bodice, edged with ruffles. Hair arranged about the head in curls with a bow and small flowers. a lock falling to the shoulder. Contained in circle representing a frame with a bow knot above and a fleur-de-lys at each side. Shield below with three fleurs-de-lys surrounded with leaves and flowers. *Barnes*

Pencil Rectangular, 6 by 7 in. On paper. (303)

CARLO CIGNANI

1628-1719.

1. 15. 0
- 66 THE ARTIST'S OWN PORTRAIT. Bust, viewed to the right, eyes looking full. He wears a loose cloak over a doublet buttoned up to the neck, long falling collar; short wavy hair confined in a tight-fitting cap. *Mellon*

Red chalk. Oval, $5\frac{7}{8}$ by $6\frac{7}{8}$ in. On paper. Signed.

- * * This drawing belonged to the younger Richardson and, according to the inscription in his handwriting on the reverse of the mount, was acquired by him from Charles Lucy, a pupil of Cignani, for whom it was made as a parting gift from his master. It also states that Cignani was a pupil of Albano, and ends with a eulogistic account of his worth as a man and an artist.

From Richardson's and Dr. Wellesley's Collections. (767)

GIOVANNI BATTISTA CIPRIANI

1727-85.

- 67 THE MADONNA AND THE INFANT CHRIST. Our Lady is represented half-length, to the left, holding the Babe to her breast. Drapery about the head and shoulders.

Thompson
Pencil.

Rectangular, 6 by 8 in. On vellum

Signed.

(195)

1. 1. 0

J. CLINGBRING

circa 1650.

- 68 A LADY, name unknown. Seated, three-quarter length, viewed full, face to the left, her arms folded in her lap. Laced-up bodice and elbow sleeves. Her hair confined in a high cap, with curls falling over each ear. A cloak thrown over the back of the chair.

Maast
Pencil.

Rectangular, $6\frac{1}{2}$ by $9\frac{1}{4}$ in. On paper.

Signed.

(661)

1. 5. 0

CLAUDE MICHEL CLODION

1738-1814.

- 69 THE PRINCESSE DE TALLEYRAND. Bust, viewed in profile to the right. Décolleté bodice, draped with a scarf about the shoulders, hair arranged *en pompadour*, and bound with a jewelled fillet, a curl falling over each shoulder.

Bois
Pencil.

Oval, 4 by $3\frac{1}{8}$ in. On paper.This is probably the finished study for a *bas-relief*.

Exhibited at the Victoria and Albert Museum, 1917-18. (701)

1. 15. 0

ALBERT CLOUET

1624-87.

- 70 SIR ANTHONY VAN DYCK. Bust, viewed from the back, the head turned and regarding the spectator. Falling lace collar, curly hair to the ears, pointed beard and moustache.

Douglas
Plumbago.

Rectangular, $3\frac{3}{4}$ by $4\frac{3}{4}$ in. On vellum.

This drawing has been engraved.

Exhibited at the Victoria and Albert Museum, 1916-18. (555)

2. 2. 0

ATTRIBUTED TO FRANÇOIS CLOUET

1510-72.

- 71 A LADY, name unknown. Head and shoulders, viewed to the right. She wears a simple bodice with narrow frilled collar; her hair, drawn tightly back from her forehead, is confined in a small loose cap set at the back of her head.

Plumbago, heightened with Chinese white.

Passed

Rectangular, $4\frac{3}{4}$ by 3 in. On paper.

- * * This charming drawing is reminiscent of Clouet's portraits, now in the Bibliothèque Nationale.

Exhibited at the Victoria and Albert Museum, 1917-18.

From the Collections of Sir Peter Lely and Bernard Granville of Calwick. (719)

CHARLES NICOLAS COCHIN

1715-90.

- 72 AN ECCLESIASTIC, name unknown. Half-length, viewed in profile to the left, face to the left, eyes looking full. Soutane and dark tabbed collar. Hair brushed back from the forehead and falling to the ears.

Pencil.

Rectangular, $4\frac{1}{2}$ by $5\frac{1}{2}$ in. On paper.

Signed and dated 1772.

(462)

Pas

CHARLES NICOLAS COCHIN

- 73 L'ABBÉ RAYNAL. Bust, viewed in profile to the left; powdered wig.

Pencil.

Oval, $3\frac{1}{4}$ by $2\frac{1}{2}$ in. On paper.

This drawing has been engraved.

(619)

Peg

CHARLES NICOLAS COCHIN

- 74 CHARLES DE SECONDET, BARON DE MONTESQUIEU. Bust, viewed in profile to the right, contained in a medallion with title below, ornamented with a pair of fascies.

Pencil.

Rectangular, $5\frac{1}{2}$ by 7 in. On paper.

(347)

Pas

14.0.0

1.1.0

1.10.0

ALEXANDER COOPER

1605-60.

- 75 ELIZABETH OF BOHEMIA, daughter of James I. Half-length, viewed full, face to the right, eyes looking full. She wears a richly embroidered orange bodice, edged with point lace, a thin jewelled chain about her neck, pearl drops in her ears; her hair is unbound and falls in wavy locks to her shoulders.

On vellum or card.

(See note under 81).

(631a)

4. 16. 0

ALEXANDER COOPER

- 76 THE COUNTESS OF BUCHAN (Countess in her own right and daughter of the fifth Earl of Buchan). Half-length, viewed to the right. Décolleté bodice with slashed sleeves, decorated at the shoulders and bosom with blue bows, a pink rosette in the centre; double pearl necklace with suspended golden heart; pearl drops in her ears, a sprig of roses in her hair, which falls unconfined down her back.

On vellum or card.

Inscribed "LA COMTESSE DE BVGHANNE."

(See note under 81).

(631)

These two are in one frame.

ALEXANDER COOPER

- 77 HENRY, PRINCE OF WALES, eldest son of James I. Viewed in profile to the right. Classic costume: blue doublet with an embroidered rose-coloured cloak over it, secured at the shoulder with a jewelled clasp; short wavy hair.

On vellum or card.

Inscribed "HENRY PRINCE DE GAVLE."

(See note under 81).

(629)

P. 5. 0

ALEXANDER COOPER

4. 10. 0
- 78 GEORGE GORDON, SECOND MARQUESS OF HUNTLY, the famous Royalist who was executed in 1649. Half-length, viewed to the left, eyes looking full. In full armour with falling point lace collar; hair in curls to the shoulders, pointed beard and moustache.

On vellum or card.

Inscribed "LE MARQUIS DE GORDON."

(See note under 81).

(632)

ALEXANDER COOPER

- 79 LADY KILLIGREW (Jaël de Peigne). Married in 1590 (as his second wife) Sir Henry Killigrew, who was Ambassador from Elizabeth to Mary Queen of Scots. Half-length, viewed to the right, eyes looking to the left. She wears a simple white bodice edged with lace at the waist and caught up over the bosom with a bow, a double string of pearls about her neck and pendant pearl drops in her ears; hair in waves to her ears and covered with a lace veil, which falls down her back.

On vellum or card.

Inscribed "MADAME KILLIGREW."

(See note under 81).

(632a)

These two are in one frame.

ALEXANDER COOPER.

2. 10. 0
- 80 THE DUCHESS OF LENNOX (Frances Howard, widow of Edward, Earl of Hertford). Half-length, viewed to the right, eyes looking full. Décolleté bodice with point lace cape over it, pearl necklace and pearl drops in her ears, short wavy hair and pointed lace cap at the back of her head.

On vellum or card.

Inscribed "LA DUCHESSE DE LENNOX."

(See note under 81).

(630)

ALEXANDER COOPER

- 81 LA DUCHESSE DE CROY (?) Viewed to the right; attired as a Shepherdess. Eyes looking full. Wearing a tight-fitting bodice edged with lace, a green cloak over her shoulders, slashed puff sleeves, broad-brimmed hat, decorated with a gold band, pink ribbons and a spray of roses; a pink bow at her elbow and bosom. The right hand holds a shepherdess's crook over her right shoulder.

10. c. o

Williamson

A very remarkable series of seven rectangular portraits; each measures $3\frac{1}{2}$ by $4\frac{3}{4}$ in.

Plumbago, slightly heightened with colour. On vellum or card.

- * * * These portraits were in the old Royal Collection at Kensington Palace and hung in Queen Caroline's (wife of George II) "closet next to the State bedroom." They are recorded in the Catalogue of the Queen's pictures which George Vertue prepared in September 1743, and are also noted by Horace Walpole as having been in the Queen's "closet." From Horace Walpole they passed to his friend Richard Bull, and from the last named direct to the Swinburne family. Miss Isabel Swinburne sold them.

They are very fully described (and four of them reproduced) in Williamson's "Portrait Miniatures," and one is reproduced by Foster in his "Samuel Cooper, and the English Miniature Painters of the XVIIth Century."

Exhibited at Rome in 1911, at Brussels in 1912, and at the South Kensington Museum 1914-18.

The authorship of these seven remarkably important drawings has been much discussed by experts.

Vertue, Bull, Walpole, and Williamson were convinced that they are the work of Alexander Cooper.

They were greatly eulogized by Pinkerton in his "Scottish Gallery" (published in 1799), who reproduced two of them and ascribed them, quite definitely, to Isaac Oliver. Mr. Foster also considers that they are by Oliver (*see his "Samuel Cooper"*).

Alexander Cooper was the brother of Samuel Cooper and the nephew of John Hoskins. (633)

RICHARD COOPER

1730-1820.

- 82 JAMES THOMPSON, the Poet. Bust, viewed to the right, eyes looking full. Wearing a cloak and cap. *Stephens*

*Pencil.**Circular, diameter 2½ in. On ivory.*

Signed.

Inscribed, "EN J. THOMPSON QUI . QUATOR ANNI TEMPORA
EGRIGIE CECINIT." (576)

SAMUEL COOPER

1609-72.

- 83 BARBARA VILLIERS, LADY CASTLEMAINE, afterwards Duchess of Cleveland. Three-quarter length, viewed to the left, eyes looking full. She is seated under a tree dressed in yellow satin with broad lace ruffles. Her right arm, resting on a pillar, supports her head, her left hand lies in her lap. Her long brown hair falls in masses below her knees. Pearl necklace and a string of pearls across her corsage. Landscape background. *May*

*Painted on vellum.**Rectangular, 6¾ by 5½ in.*

This large miniature appears to have been inspired by Lely's well known portrait. It differs, however, from the Faithorne portrait (also inspired by Lely) in the Duke of Buccleuch's collection.

From the Strawberry Hill Collection.

It has an early inscription in pencil on the reverse, which has been copied in ink. (899)

SAMUEL COOPER

- 84 A DIVINE, name unknown. He is viewed full face, turning slightly to the right and looking towards the spectator. The head is covered with a heavy wig, surmounted with a black skull cap. He wears a black silk gown and white lawn scarf. *Duda*

Oval, 2¼ by 2 in. On a card.

In the original gold frame, with a monogram on the reverse. (843)

ATTRIBUTED TO SAMUEL COOPER

- 85 OLIVER CROMWELL. Bust in armour, face to the left looking to the left. Lawn collar, hair parted in centre and falling to the neck.

Plumbago.

Oval, 3 by 3½ in. On vellum.

£. 2. 0

- * * This is a version of the well-known portraits in the Duke of Buccleuch's and Lord Warwick's collections. It differs from them, however, in certain details, notably that the Protector is looking to the left and not to the right.

Henson

In its grandeur and dignity this portrait resembles the signed work of Cooper, but we have no evidence of his having drawn in plumbago, and it may be a copy by some contemporary artist of one of Cooper's miniatures. It is, in any case a work of remarkable interest. (65)

SAMUEL COLLINS

flourished 1740-68.

- 86 THE REVEREND JUST. ALT. [Mixbury—married a Bowles] see inscription on reverse. Half-length, viewed to the right, eyes looking full. He wears a plain open coat, white waistcoat and stock. Dark hair curled in pigtail.

Leatyard

£. 10. 0

Indian ink.

Oval, 1¾ by 2¼ in. On vellum.

In a curious old silver frame with hinged back and set with stones. (814)

SAMUEL COLLINS

- 87 THE DUCHESS OF BEAUFORT. Half-length, viewed to the right, eyes looking full. She wears a black décolleté bodice trimmed with bows and frilled lace, and a pearl necklace tied with a black bow; her dark hair is simply arranged and confined in a lace cap.

do

£. 5. 0

Plumbago.

Oval, 1¾ by 2½ in. On vellum.

Signed and dated, 1765.

(248)

SAMUEL COLLINS

2. 10. 0
- 88 A YOUNG GENTLEMAN, name unknown. Bust, viewed full, face to the left. XVIIIth century costume, curly hair to the ears. *Mealyan*

Plumbago.

Oval, $2\frac{1}{2}$ by 2 in. On vellum.

(161)

SAMUEL COLLINS

2. 10. 0
- 89 MRS. (HESTER) PITT, afterwards Countess of Chatham. Half-length, viewed to the right, eyes looking to the left. Tight fitting bodice with lace-edged fichu secured at the bosom with a bow, lace mob-cap tied under the chin in a bow, hair simply arranged in curls.

Pencil.

Oval, $2\frac{3}{4}$ by $2\frac{3}{16}$ in. On vellum.

Exhibited at the Victoria and Albert Museum, 1914-18, and described in the special Catalogue.

- * * Although ascribed to Collins, this may be by a far greater Miniaturist. (506)

JOHN COMERFORD

1762-1832.

3. 15. 0
- 90 WILLIAM HAMILTON, R.A. Half-length, viewed in profile to the right, face to the right. He is represented seated before an easel holding a palette in his right hand. Coat with fur collar.

Pencil.

Rectangular, $3\frac{1}{2}$ by $4\frac{1}{2}$ in. On paper.

Signed.

(616)

JOHN CONDÉ

Died 1794.

2. 5. 0
- 91 A YOUNG GIRL, name unknown. Three-quarter length, viewed to the right, face full. White dress with a sash from which hangs a watch and chain, light brown hair falling about her face; her right hand raised in gesture, her left drops to her side. *Quin*

Pencil, heightened with colour. Oval, $3\frac{3}{4}$ by 5 in. On paper.

Drawn in 1793.

(159)

PETER CONDÉ

Died 1824

- 92 THE ARTIST'S OWN PORTRAIT. Head and shoulders, viewed to the right. Light coat, a loose neck-cloth bound high round his chin; blond hair, cut short at the ears.

2. 5. 0

Pencil, heightened with colour. Oval, 2 $\frac{3}{4}$ by 3 $\frac{3}{4}$ in. On paper.

Exhibited at the Royal Academy in 1811. (699)

PETER CONDÉ

- 93 JAMES NORTHCOTE, R.A. Bust, viewed full, face in profile to the left. Loose coat, frilled cravat, hair in pigtail.

Pencil. Oval, 2 $\frac{1}{2}$ by 4 $\frac{1}{2}$ in. On paper.

1. 1. 0

This drawing was engraved by Condé in 1795. See print on the reverse.

Exhibited at the Victoria and Albert Museum, 1916-1918.

- * * AN IMPORTANT PORTRAIT. (116)

GONZALES COQUES

1618-84.

- 94 A DUTCH GENTLEMAN, name unknown. Half-length, viewed to the right, eyes looking full. Long cloak with wide sleeves and wide falling collar, hair in curls to the shoulders, moustache. His left arm and gloved hand rest on the balcony in front of him.

1. 5. 0

Plumbago. Rectangular, 4 by 5 $\frac{1}{2}$ in. On paper.

Exhibited at the Victoria and Albert Museum, 1916-18. (181)

MARIA COSWAY

1760-1838.

- 95 A CLASSICAL SUBJECT. Two full-length male figures, representing a captive being bound to a tree.

2. 0. 0

Indian ink. Rectangular, 11 by 13 $\frac{7}{8}$ in. On paper.

Signed. (657)

MARIA COSWAY

1. 15. 0
- 96 TWO FEMALE FIGURES. Representing a mother, seated in the centre, embracing her daughter to the right. She wears a loose gown with lace cuffs and ruff collar, pearl necklace. The child wears a slashed overskirt and puff sleeves; her hair is confined in a tight cap. *Ann*

Pencil.

Rectangular, $5\frac{1}{2}$ by $9\frac{1}{2}$ in. On paper.

(137)

MARIA COSWAY

1. 1. 0
- 97 A LADY, name unknown. Half-length, viewed full, in classic costume, hair parted in the centre and bound with a fillet, with two curls falling over each ear. *Stephen*

Pencil.

Rectangular, $7\frac{3}{4}$ by $10\frac{1}{2}$ in. On paper.

Signed.

(668)

RICHARD COSWAY

1742-1821.

- 98 THE ARTIST'S OWN PORTRAIT. Full-length, viewed to the left, face in profile to the right. In fancy costume, cape, doublet and hose, plumed hat. His left foot rests on a rock, his left knee supports an open book in which he is writing. *Pass*

Indian ink.

Rectangular, $4\frac{3}{8}$ by $5\frac{1}{2}$ in. On paper.

A very early work, dating from about 1775. It has never been engraved. (667)

RICHARD COSWAY

52. 0. 0
- 99 THE CHURCH CHILDREN. The elder boy, dressed in white satin jacket and collar, is seated with his arms round the younger, who is dressed in yellow satin. They are seated cheek to cheek; both faces are viewed almost full. Both have brown hair and eyes. *Fin*

Oval, $1\frac{3}{4}$ by 2 in. On ivory.

Inscribed on back of the original gold frame, "Philip and John, eldest sons of J. B. Church, M.P., Richard Cosway fecit 1790."

*** Philip and John, the eldest sons of John Barker Church, Esq., M.P. for Wendover. Their mother was the daughter of General Schuyler, and they were, therefore, nephews of

Lot 99—*continued.*

Alexander Hamilton, the American statesman. It is interesting to note that the elder of the two little boys joined his mother's relations in America, where he founded the town of Angelica (named after his mother), Alleghany Co., and was the promoter of the Genesee Valley Canal and the New York and Erie Railway; he died in 1861. The miniature was acquired from a member of the Church family.

Exhibited at Brussels in 1912 and illustrated in the Exhibition Catalogue.

Cosway painted two miniatures of these boys. The other was purchased by the late Mrs. Joseph Drexel, of Philadelphia, for 3,000 dollars, in 1909.

Cosway also painted the boys' father, J. B. Church.

This exquisite miniature is surely unsurpassed by anything from Cosway's brush.

A DELIGHTFUL PORTRAIT.

(61)

[See ILLUSTRATION.]

RICHARD COSWAY

- 100 MRS. FISHER, Mary Gainsborough, daughter of Thomas Gainsborough, R.A. (In fancy costume). Seated, three-quarter length, viewed full, face to the left. She wears a tight-fitting bodice with falling lace collar and puff sleeves, caught up with ribbons at the elbows. Her hair is arranged in a mass of tight curls about her face and confined in a wide-brimmed hat decorated with ostrich plumes. Pearl necklace. Her hands, holding a fan, lie in her lap.

Pencil, heightened with colour.

Rectangular, 4 by 4 $\frac{3}{4}$ in. On paper.

The studios of Cosway and Gainsborough adjoined in Pall Mall.

(726)

RICHARD COSWAY

- 101 A GROUP IN MOYEN-AGE COSTUME. Full-lengths. Representing a Knight saluting a Lady in male attire. A young groom stands beside his horse to the left.

Indian ink.

Rectangular, 11 $\frac{3}{4}$ by 7 $\frac{3}{4}$ in. On paper.

(658)

RICHARD COSWAY

18. 0. 0
102 GENERAL HALL, Colonel of the 3rd Regiment of Foot. Bust, viewed full, face to the right. Red coat and waistcoat, white cravat, powdered hair in pigtail.

Oval, 1 $\frac{3}{4}$ by 1 $\frac{7}{8}$ in. On ivory. *Enslach*

An early work by Cosway.

(475)

[See ILLUSTRATION.]

RICHARD COSWAY

18. 0. 0
103 SIR WILLIAM JONES, the Indian jurist. Bust, viewed to the left, eyes looking full. Blue coat, white waistcoat with peaks, white cravat, powdered hair in pigtail.

Oval, 1 $\frac{1}{2}$ by 2 in. On ivory. *do*

Painted at Cosway's best period.

(655)

RICHARD COSWAY

- 104 LEDA AND THE SWAN. She is represented full length, nude, half-kneeling on a bank beneath a tree with her back to the spectator, her head turned to the left. The Swan beside her to the right. On her left sits a winged Cupid drinking from a flask. A wood in the background.

Indian ink.

Rectangular, 7 by 8 $\frac{1}{4}$ in. On paper. *Peace*

A favourite subject with the artist.

(808)

RICHARD COSWAY

16. 0. 0
105 THE COMTESSE DE PEREGORD AND DAUGHTERS. The Comtesse is represented seated, face to the left, inclined to the right, holding one daughter in her lap with her left arm, her right arm holds a dove above the child's head. The other daughter stands to the right, clasping her sister's legs. The Comtesse wears a white décolleté bodice with shoulder sleeves, auburn hair simply arranged. The children wear simple white frocks and lace caps. A curtain and wall in the background.

Pencil, heightened with colour.

Rectangular, 6 $\frac{1}{2}$ by 8 $\frac{1}{4}$ in. On paper. *Peace*

This drawing dates from Cosway's later period.

(636)



No. 99



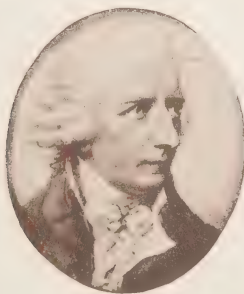
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No. 7.



No. 102.



No. 108.

RICHARD COSWAY

- 106 JOHN AND FREDERICK PONSONBY. The elder boy is represented in profile to the right, stooping to point out to his brother the space on the base of a classic urn to the right (where in the engraving is added the beginning of an epitaph). The younger boy, resting his right knee on a step of the pedestal, turns an inquiring face to his brother. Both wear satin jackets and breeches, and the older boy a cloak. A wall and trees in the background to the right and left.

Indian ink.

Rectangular, 7¼ by 9 in. On paper.

Drawn in 1787 and engraved. The engraving is framed with the drawing. (656)

36. 0. 0

RICHARD COSWAY

- 107 THE LADY CHRISTINE REEDE-DE-GINKLE. Half-length, viewed full, face to the right, eyes looking to the left. Blue bodice, falling circular collar with lace points, red cloak edged with brown fur, pearl necklace, pearl drops in the ears; short brown hair.

Painted in oils.

Rectangular, 4½ by 5½ in. On copper.

Recorded in Williamson's "Life of Cosway," page 157. (444)

4. 0. 0

RICHARD COSWAY

- 108 THE RIGHT HON. GEORGE ROSE, M.P. Bust, face to the right, looking to the right. Blue coat and white cravat, powdered hair.

Oval, 1½ by 1¾ in. On ivory.

Signed on the back: "Rdus. Cosway, Primarius Pictor Serenissimi Walliae Principis, Pinxit 1787."

* * This powerful portrait, which was engraved by Agar, is mentioned in Williamson's "Life of Cosway," Appendix VI, as then missing.

Rose, a close friend of William Pitt, filled many important Government offices.

From the Beavan Collection.

(242)

14. 0. 0

[See ILLUSTRATION.]

RICHARD COSWAY

- 109 TWO STUDIES OF CUPIDS. One represents two Cupids.

*Indian ink.**Rectangular, 6 by 4 in.*The other a Cupid lying on the ground reading from a scroll. *Quin**Pencil.**Rectangular, 7½ by 4 in. On paper.*

** Exhibited at the Bath Gallery, 1919.

(200, 200a)

RICHARD COSWAY

- 110 WILLIAM TELL. Representing the hero with his crossbow about to embrace his son, who holds aloft the famous apple pierced with an arrow.
- Sydes*

*Pencil.**Rectangular, 3½ by 3¾ in. On paper.*

(610)

COSWAY

- 111 "KITTY FISCHER." Full length, viewed to the right, seated in a splendid garden. She holds a dove in her lap, while another is perched on a branch of one of the trees behind her. Two others are drinking from the basin of an elaborate fountain to the right. In the immediate background to the left is a large classic urn on a pedestal. A statue is seen through the foliage to the right. In the distance the façade of a mansion. She is dressed in a loose décolleté bodice and full skirt. She wears a tiara in her hair, which is caught up at the back in loops of curls.
- Fox*

*Pencil.**Rectangular, 14½ by 16 in.*Signed "R^d. Cosway," and dated 1767.

This has been believed to be the most beautiful as well as the most important of Cosway's drawings.

It is in any event AN AMAZING DRAWING.

(643)

[See ILLUSTRATION.]

COSWAY

- 112 MRS. DELANY. Full length, viewed to the left. She is seated in an elaborately carved armchair, dressed in a gown richly embroidered with flowers, a wide embroidered hem on the pannier skirt. A black silk apron edged with lace pinned
- do*



No. 111.



No. 113.

Lot 112—*continued*.

up to the lawn fichu round her neck. Lace mob-cap secured under the chin with a narrow scarf, short sleeves with puffs at the elbow, a black velvet band at her neck.

Pencil. Rectangular, 7 $\frac{1}{4}$ by 9 in. On paper.

Born Mary Granville, she was married to Mr. Delany in 1743 and died in 1788 in her eighty-ninth year. Both her "Autobiography" and "Letters" have been published. She was godmother to the Earl of Mornington. (727)

COSWAY

- 113 FRANCES ABINGTON, the actress. She is represented full length, seated under a tree; a spaniel by her side. Her right arm rests on a pedestal, the left arm lies in her lap. She wears a simple short-sleeved gown embroidered with a pattern of rosebuds, a tassel girdle round her waist. In the background, to the right, thick foliage, to the left a river and a glimpse of sky.

Pencil. Rectangular, 6 by 4 $\frac{3}{4}$ in. On paper.

A WONDERFUL DRAWING. (148)

[See ILLUSTRATION.]

COSWAY

- 114 MR. MILES. Bust, viewed to the right, eyes looking to the right. He wears a mauve coat with broad falling collar and white cravat. Grey hair curled at the side and tied in a pigtail. Preserved in its original pearl and enamel frame.

Oval, 1 $\frac{1}{2}$ by 1 in. On ivory.

(905)

COSWAY

- 115 THE MARQUESS OF (?) Bust, viewed to the right, eyes looking full. He is dressed in a dark blue coat, black lapels and collar with dull gold braid, lace cravat; powdered hair tied at the back in a black bow.

Oval, 2 by 2 $\frac{3}{4}$ in. On ivory.

The original frame is ornamented with a Marquess's coronet.

(465)

RICHARD COSWAY

OR PERHAPS PLIMER OR SHELLEY.

11. 0. 0
- 116 THE SISTERS. Two girls represented three-quarter length, standing side by side, viewed in profile to the right. Both wear simple white Empire gowns with scarfs bound round the throat and over the head. The figure to the left has brown, the figure to the right blond hair. *Quar*

*Pencil and colour.**Oval, 3 $\frac{5}{8}$ by 4 $\frac{1}{2}$ in. On paper.*

Exhibited at the Victoria and Albert Museum, 1916-18. (621)

PORTRAITS OF
RICHARD AND MARIA COSWAY

AND ENGRAVINGS AFTER COSWAY'S MINIATURES
AND PORTRAITS, ETC.

- 117 THE VISCOUNTESS CLONCURRY. Engraved by J. Condé in 1806.

This portrait appears to be entirely unknown. It is not recorded by Daniell, nor is it in the British Museum Collection. Lady Cloncurry was divorced by her husband in 1807, and the portrait was probably suppressed by Lord Cloncurry. *Pass*

From Condé's own Collection.

(776)

- 118 THE EARL OF CLONMEL, Lord Chief Justice of Ireland. Engraved by Condé. First state. (646)

3. 0. 0
- 119 LOUISA COSWAY, DAUGHTER OF RICHARD AND MARIA COSWAY (died 1796, ætatis 5). Painted by Cosway, engraved by A. Cardon, 1797. *Mea*

ANOTHER IMPRESSION, engraved by John Condé. Unique proof before letters. This state was never published.

The two impressions are framed together. (696 and 696a)

- 120 RICHARD COSWAY. The Sale Catalogue of the "Entire Collection of Pictures of Richard Cosway," 1791.

laggs
This unique copy contains an Original Autograph letter written by Sir Joshua Reynolds to Cosway concerning a certain Rubens drawing belonging to Cosway and which Sir Joshua desired to acquire (*see* page 44 of the Sale Catalogue). This, the Walpole letter and the Gainsborough letter (*see post*), are the only ones addressed to Cosway that have ever been heard of. The Sale Catalogue, too, is of very great rarity. (227)

2. 10. 0

- un*
121 RICHARD COSWAY'S DRAWING BOOK. A series of thirty-six engravings, published in 1800. Daniell in his Cosway Catalogue only records twenty-four engravings. Six of the engravings are in two states. (295)

1. 0. 0

- 122 RICHARD COSWAY, "Raccolta di Disegni Originali." A series of engravings published at Florence in 1826. (296)

1. 5. 0

- 123 RICHARD COSWAY. Catalogue of his Engraved Works by Daniell, 1890. *Original impressions of some of Cosway's most famous engravings have been added.*

4. 0. 0

A unique volume. Amongst the additions is the excessively rare portrait of Edward Goldney which Cosway engraved in 1759—it is his earliest engraved work. (216)

- sed*
124 GOLDNEY'S FRIENDLY EPISTLE TO THE DEISTS, 1760. The portrait of Edward Goldney, which forms the frontispiece to this volume, is by Cosway, and is his earliest work; it dates from his eighteenth year. This book is excessively rare. (710)

— — —

- in*
125 RICHARD COSWAY, engraved by Bartolozzi. Proof before all letters. This portrait is not in the British Museum Collection. (213)

15/-

- 126 RICHARD AND MARIA COSWAY, as "Abelard and Eloisa." Painted by Cosway, engraved by Thew, 1780. *First state.* (210)

2. 5. 0

- 127 RICHARD AND MARIA COSWAY WITH THEIR NEGRO SERVANT.
Painted by Cosway and also etched by him, 1784.

First state.

(205)

Pass

- 128 RICHARD AND MARIA COSWAY. Painted by Cosway, engraved by Lane, 1788. Proof before the inscription. This state of the plate was unknown to Daniell.

(207)

Qu

- 129 MARIA COSWAY, as "The Milkmaid." Painted by Cosway, engraved by Hogg, 1802.

(391)

Mag

- 130 RICHARD COSWAY. Painted by himself, engraved by Bova, 1786. Open letter proof. This state of the plate was unknown to Daniell.

(211)

Mean

- 131 RICHARD COSWAY. Painted by himself, engraved by Clarke, 1788.

First state.

(208)

Pass

- 132 RICHARD COSWAY. By G. Dance, engraved by W. Daniell, 1811.

(212)

Qu

- 133 MARIA COSWAY. Painted by Cosway, engraved by Bartolozzi, 1785. Open letter proof. This state of the plate was unknown to Daniell.

(209)

d

- 134 MARIA COSWAY. Painted by herself, engraved in mezzotint by Valentine Green, 1787. A very brilliant and early impression, with the Publisher's first address. Glass broken.

(625)

Ma

- 135 MARIA COSWAY. A view from Mr. Cosway's breakfast-room, Pall Mall, with the portrait of Mrs. Cosway. The landscape by Hodges, the portrait by Cosway and engraved by Birch, 1789.

(558)

Qu

- 136 MARIA COSWAY. Painted by Cosway, engraved by Schiavonetti, 1791.

First state.

(206)

d

- 137 MARIA COSWAY. "Progress of Female Dissipation." Two volumes of engravings.

Published in 1800.

(297)

1. 8. 0

- 138 RICHARD COSWAY AND MARIA COSWAY. Two excessively rare mezzotint caricatures, published *circa* 1782, entitled "The Macaroni Painter" and "The Paintress of Maccaronis." The first named was described as "excessively rare" as long ago as 1828, and the second appears to be quite unrecorded.

They are reproduced in the new edition of Nollekens' Life. (42)

2. 10. 0

- 139 "A SMUGGLING MACHINE OR A CONVENIENT COSWAY FOR A MAN IN A MINIATURE." This caricature, published in 1782, depicts Cosway, his wife, and the Duchess of Devonshire.

It is so very rare as to be unknown to all Cosway's biographers.

It is reproduced in the new edition of Nollekens' Life. (420)

18/-

- 140 THE HON. MRS. DAMER. Engraved by Schiavonetti.

Proof.

(363)

7/-

- 141 LA CHEVALIÈRE D'EON DE BEAUMONT. Engraved by Chambars.

Proof before all letters. This state of the plate was unknown to Daniell.

(394)

— —

- 142 DONALD AND JESSIE. Engraved by Bartolozzi. Published in 1790. *Proof* before all letters. Unknown to Daniell in this state.

(334)

2. 0. 0

- 143 THE MARQUIS OF DOWNSHIRE, 1786. Engraved by P. Condé. This appears to be a totally unknown engraving. It is not in the British Museum, nor is it mentioned in Daniell's Catalogue of Cosway's engraved works. It is probably a trial proof or a private plate, and was formerly in the possession of Condé, the engraver.

(194)

6/-

- 144 THE HON. THOMAS ERSKINE. Engraved by W. Sharp. *Proof* before all letters. Full untrimmed margins. This state of the plate was totally unknown to Daniell—it is not in the British Museum Collection.

(392)

10/-

- 8/- 145 THE HON. THOMAS ERSKINE. Engraved by W. Sharp. Open letter proof before the plate was retouched. This state was also unknown to Daniell—it is not in the British Museum Collection. (393) *See*
- 17/- 146 GEORGE, FOURTH DUKE OF MARLBOROUGH. Engraved by Agar. First state, proof before the inscription. This is a "private plate," and the engraving was only issued to the Duke's family and friends; it is very rare. (709) *Qu*
1. 2. 0 147 MRS. MERRY, WIFE OF THE ENGLISH ENVOY TO THE UNITED STATES IN 1803. Engraved by Cardon. *Mean*
First state. (645)
2. 12. 0 148 MISS O'NEILL, AS A BEGGAR WOMAN. Engraved by Agar. *Jacob*
First state. (325)
- 18/- 149 MISS WOOLLS. Engraved by Dawe in 1773.
First state before Miss Woolls's name was engraved on the plate. (230) *Qu*
- 15/- 150 MISS WOOLLS, the Lady's name added. Published in 1774. (230a) *d*
- 10/- 151 FLORA DISPENSING HER FAVOURS ON THE EARTH. Engraved by Burke, 1812. Printed in colours. This is entirely unrecorded by Cosway's biographers. (647) *Ma*
- 14/- 152 IMPROVEMENT. Published in 1785.
First state. (335) *Qu*
- - - 153 A LADY AND HER DAUGHTER, names unknown. Proof before all letters. Unpublished and undescribed. Formerly in the possession of Condé, the engraver. (193) *Pass*
1. 15. 0 154 A LADY IN THE CHARACTER OF A GIPSY WOMAN. Engraved by Agar. *Mean*
First state. (326)

- 154A MRS. WHITEFOORD AND HER SON. Tinted faces. Engraved by Giacamo Minasi. *1. 2. 0*
standard Proof before letters. (813)
- 154B THE PRINCE REGENT. Oval. *red*
 Proof on india before any letters. (799)
- 154C MRS. DICKSON. Engraved by Condé. Early state. *do* (794)
- 154D DOCET AMOR. Engraved by Condé. Published 1791. *in* (795) *5/-*
- 154E RICHARD, LORD BARRYMORE. Engraved by J. Jehner. Published by Boydell June 24, 1778 *set* (835) *3. 0. 0*
 Mezzotint proof before letters.
- 154F LORD FITZGIBBON. Engraved by F. Bartolozzi, R.A. Published by Dickenson, 1790. *in* (824) *9/-*
 Tinted proof.
- 154G VENUS AND ADONIS. Engraved by F. Bartolozzi, R.A. Published by Walker, 1778. *son* (796) *18/-*
 Circular proof in sanguine.
- 154H SIR W. BURRELL. *red* (797) *- - -*
 Mezzotint. Fine proof before letters.
- 154J MRS. BUTLEY (?) *in* (798) *5/-*
 Proof before letters in brown.
- 154K COSWAY'S TOMB. *ed* (793) *- - -*
 Proof on india.
- 154L A CARICATURE OF COSWAY, with inscription written beneath, "Richard Cosway, Esq." *L* (792) *- - -*
 Proof.

LETTERS AND MANUSCRIPTS OF RICHARD AND MARIA COSWAY

AND RELATING TO THEM.

- 10/- 155 MARIA COSWAY. An original letter in her handwriting, signed "M. Cosway," to Madame la Grange, dated Lyons "*7th Brumaire*" (Oct. 28th). An interesting letter in which she speaks of Madame Vigée-le-Brun, Chopin, and other celebrities. (735) *Mage*

- 5/- 156 MARIA COSWAY. An original letter in her handwriting, signed "M. Cosway," to James Northcote, R.A. (736) *d*

- 10/- 157 MARIA COSWAY. An original letter in her handwriting to Thomas Erskine. The letter is dated from Mortimer Street, February 11, 1795, and mentions Richard Cosway. *Stewa*
Cosway painted the Hon. Thos. Erskine's miniature in 1791. Erskine was afterwards Lord Chancellor of England. (737)

- 10/- { 158 MARIA COSWAY. An original letter in her handwriting, dated from 31, Edgware Road, addressed to Mr. Scales. (738) }

- { 159 MARIA COSWAY. An original letter in her handwriting, signed "Maria Hadfield." This is a very long letter, in Italian, addressed to Ozias Humphry, R.A. (739) *Mu*

Maria Hadfield married Richard Cosway in 1781. (732)

- 5/- 160 MARIA COSWAY. An original letter in her handwriting, signed "MARIA HADFIELD." In Italian, addressed to James Northcote, R.A. (733) *d*

- 5/- 161 MARIA COSWAY. An original letter in her handwriting to General de Paoli, with the General's reply on the fly-sheet. *Stewa*

Both the letter and the reply are printed by Dr. Williamson at pages 97 and 98 of his "*Richard Cosway*" (1905). Cosway's portrait of Paoli is well known. (734)

162 THE ORIGINAL ACCOUNT BOOK OF JOHN CONDE (the engraver).

From the year 1792 to 1821.

This book records (*inter alia*) the sales to various London print-sellers of Condé's engravings after Cosway's most famous miniatures and drawings. It is interesting to note the prices charged by Condé, which were as follows :—

The Prince of Wales (George IV)—4s. ordinary, 5s. in brown, 8s. coloured and 8s. a proof.

Mrs. Fitzherbert—8s. ordinary, 12s. half-coloured, 16s. coloured and 16s. a proof

Mary Robinson ("Melania")—2s. 6d. ordinary and 7s. coloured.

Madame du Barry—2s. 6d. ordinary and 5s. coloured.

Mrs. Tickell—4s. 6d. ordinary and 9s. coloured.

Mrs. Bouverie—4s. 6d. ordinary and 9s. coloured.

Horace Beckford—4s. 6d. ordinary and 9s. coloured.

Mrs. Jackson—4s. ordinary and 9s. coloured.

Andromache and Ascanius—6s. ordinary and 12s. coloured.

Polindo and Albarosa—6s. ordinary and 12s. coloured.

Minerva directing the Arrows of Cupid—3s. ordinary and 6s. coloured.

Queen Margaret of Anjou and her son—8s. ordinary.
No coloured copies are recorded.

Docet Amor—2s. 6d. ordinary and 5s. coloured.

Leda—3s. ordinary and 6s. coloured.

Ticket for Signor Marchesi's Night—2s. ordinary.
No coloured copies are recorded.

Condé also engraved two others of Cosway's portraits—Lady Louisa Manners and Caleb Whitefoord—but neither of these is mentioned in his Account Book.

The volume also contains three beautiful pencil drawings by Condé, probably original designs for miniatures. (215)

5. 2. 0

163 RICHARD COSWAY. An original letter, entirely in his handwriting and signed "R. Cosway."

This is an extraordinary love-letter (with Cosway's seal) addressed to "Miss Woolls, Oyster Street, Portsmouth" (1773). Cosway writes to his *Inamorata* :

Every hour of my existence has been painfull to me since I had reason to expect an answer to my letter, what can be your motive for rendering

4. 5. 0

LOT 163—continued.

me so long wretched. . . . I give you my honour I have not slept for many nights. . . . If ever you entertained a friendship for him whose Life and Soul must ever be devoted to you, I entreat you to answer this letter. . . . But if you are inexorable and are determined to put an end to my misery and my Life by returning the Picture, I will meet you at Portsmouth. . . .

Cosway painted Miss Woolls's "picture" in 1773, and it was engraved by Dawe. (see Lots 149 and 150). The lady became, *pace* Cosway, Mrs. Bullock. (505)

In his "Richard Cosway, R.A." (1905), Dr. Williamson records the total disappearance of Cosway's letters: "A few words may be added as to Cosway's handwriting. In preparing his Memoir in 1896, I had occasion to make a special search for any autograph letters from the Artist, or for any specimens of his signature. I found my task one of peculiar difficulty; and as the result of a prolonged search, *I did not obtain one single specimen of the signature for which I was eagerly seeking.* It is curious to narrate that none of the autograph collectors who form the Society of Archivists seem to possess any autographs of Cosway. I sent a circular letter to every one of them, enclosing an addressed postcard, and I further despatched the same missive to about 150 other collectors. A great many persons did not reply at all to my circular, but of those who did favour me with a letter, not one was able to send me the signature I wanted. Several letters from Mrs. Cosway (*née* Maria Hadfield and afterwards Baroness Cosway) rewarded my search, and some of them were of great interest, *but not a scrap did I obtain of her husband's writing.* Fortunately, I had found in Italy and elsewhere a few items of correspondence to and from the Artist, and had seen a parcel of family papers and deeds, or my work would have been seriously crippled; but the scarcity of the great Artist's signature is a somewhat curious circumstance."

2. 14. 0 164 RICHARD COSWAY. An order, signed by him "R^d Cosway," appointing Josiah Woolley to act as his Agent and "bid in" pictures at his sale at Christie's on March 5, 1792. (731) *Mau*

- 165 MARIA COSWAY. An original letter (of great length) in her handwriting, signed "Maria Cosway," dated from Lodi, December 2, 1822, to John Taylor, the Editor of the *Sun* newspaper.

10/- An extremely interesting letter relative to the death and burial of Canova. In the course of the letter she mentions that her husband's drawings were said to rival those of Correggio and Parmigiano. (743) *May*

- 18/- 166 MARIA COSWAY. An original letter in her handwriting, signed "Maria Cosway," dated May 4, 1824, to Mr. Stanley, directing him to deliver her pictures by Rembrandt and Michael Angelo to Mr. Cosway. (744) *de*

- 167 MARIA COSWAY. An original letter, of great length, in her handwriting, signed "Maria Cosway," dated from Lodi, January 10, 1824, to Mr. Stanley.

A very remarkable letter stating her reasons for leaving England, describing her school at Lodi, and concluding with an eloquent eulogy on her husband. (745)

... Mr. Cosway's works have the admiration of all the places. . . . Poor Mr. Cosway forgotten and undervalued in his own Country . . . at Parma they were so astonished to see the Grace and Stile of their beloved Correggio and all said that he (Cosway) had inherited his Soul and Spirit. . . .

- 168 MARIA COSWAY. The original manuscript of her autobiography, which was sent to Sir William Cosway. It is signed "Maria Cosway," and is dated from Lodi, May 24, 1830.

This very long and extremely important letter is printed in full by Dr. Williamson in his "Richard Cosway" (1905), pages 12, 13, 14, and 15. (746)

- 169 MARIA COSWAY. An original letter in her handwriting, signed "M. Cosway," addressed from Paris, March 23, 1802, to Mr. Colnaghi. (739)

- 170 MARIA COSWAY. An original letter in her handwriting, signed "Maria Cosway," to Colnaghi (1809) in reference to Hoppner's portrait of Lord Chatham. (740)

- 171 MARIA COSWAY. An original letter in her handwriting, signed "M. Cosway," dated October 29, 1810, addressed to Madame de Chavagnes, Paris. Relative to the opening of the Paris Salon. (741)

- 172 MARIA COSWAY. An original letter in her handwriting, signed "Maria Cosway," to Mr. G. Menasi, the engraver, dated December 2, 1820. (742)

- 173 MARIA COSWAY. An original letter in her handwriting to Mr. Colnaghi, dated October 15, 1826. (615)

DEAR SIGNOR COLNAGHI,

Hearing that you are about to go to London I send you four parts of the works of Lasinio that I have this morning received from the author on ordinary paper. I have addressed these prints of fine ladies to your

LOT 173—*continued*.

bureau in London. Sir Thomas Lawrence and others were awaiting with anxiety those that were sent on the occasion of Lord Guilford's visit. I am sure that you will do all that is in your power to get subscribers. I should have liked your wife and daughter to have come to the examinations which took place last month, but Artaria not being able to come I did not know by whom to have them accompanied. If you came to spend another day in Lodi I would show you a little silver *niello* which I have just bought. I will have an impression taken, which I will send to you.

Believe me,
Yours sincerely,
MARIA COSWAY.

LODI, October 15, 1826.

- 10/-
- 174 RICHARD COSWAY. An original admission ticket to a Royal Academy lecture, filled up by Cosway and signed by him. "Ric^d. Cosway." It is dated December 4, 1820. *Man*

Cosway died on July 4, 1821—exactly seven months later. (729)

1. 2. 0
- 175 RICHARD COSWAY. An original memorandum in his handwriting. Dr. Williamson records this in his "Richard Cosway" (page 126) :— (730)

The only scrap of his handwriting in my possession I found at the back of one of his miniatures. It is a note (apparently torn out of an old account-book) reminding him that he has to pay a ground-rent of £19 13s. 11d. to the Duke of Portland, and that it must be paid before a certain date, and at 66 Berwick Street. *Ma*

- 175A RICHARD COSWAY. An original letter from Stratford Place, dated January 1795. (614)

- 5/-
- 176 JOHN FLAXMAN. An original letter in his handwriting, signed "John Flaxman" and dated January 12, 1798.

This letter is addressed to Anker Smith, the engraver, and mentions Richard Cosway and James Northcote, R.A. (750) *do*

5. 10. 0
- 177 THOMAS GAINSBOROUGH, R.A. An original letter in his handwriting addressed to Richard Cosway, proposing to pay him and Mrs. Cosway a visit "if they do not expect any other Company."

Cosway and Gainsborough were next-door neighbours in Pall Mall from Michaelmas 1784 till Gainsborough's death in 1788. (752) *d*

- 178 GENERAL DE PAOLI. An original letter in his handwriting, addressed to Mrs. Cosway.

HONOURED SIGNORA GOSSIP,

290 A Lady, clever as she is beautiful, who is here just now, has lent me the poems of Dr. Darwing (*sic*). In them I have found a note upon your picture of little Lubomirski. My leisure permits me to copy it, and to send it to you with as many good wishes as you deserve. If you have not already got them (the poems), this poet-physician, of no mean talent, is worthy to be in your possession for the justice which he does you in a poem which is now read by almost everyone, for it more particularly treats of a subject with such figures, allegories, and also expression, as are capable of giving life even to the driest bones, and it will therefore always be read in spite of the scathing literary criticism of Dr. Mathius. It is past half-past one, and I have been out expecting the paper to have come to confirm the news, given out for certain yesterday evening, that the fleet of Tolon had had an encounter and been defeated, and that *Buonaparte had been taken prisoner*. If they send him here, one might really say that he must have won the esteem and respect of this nation, so great will be the marks of distinction with which he will be honoured by all, and these to his good and generous soul will be as great a consolation as though he had entered London amid blood and carnage, and at the head of soldiers who might reasonably lay claim to a large share of the glory and honour of the victory. And if after the manner of the Roman conquerors the English should cause him to appear loaded with chains, how many beautiful and generous hands would not break them from off his feet to entwine them round his heart! Ah, fair ones! it is you who have nourished and fomented the passion of the warrior heroes who are the scourge of nations! I fear the post is going.

A thousand thanks to my good gossip for the letters sent to me. Accept my homage, and believe me ever yours.

(Translation).

Interesting from its reference to Bonaparte and to Cosway's famous miniature of the Princess Lubomirski. (747)

- 179 GENERAL DE PAOLI. An original letter in his handwriting, signed "PP," addressed to Mrs. Cosway.

BATH, March 30, 1798.

HONOURED SIGNORA GOSSIP,

I should have written to Pietris my complaints against you for not having acknowledged the receipt of my last letter, but by good luck in Pietris' letter I found yours, which has edified me, and has altogether disposed me to follow your wise, good, and saintly counsel in these days of propitiation, so that you will no longer doubt of my orthodoxy, although perhaps at this hour the poor Catholic Church may be without a head. But what matter, her dogmas will endure so long as the world lasts, and I believe them by the authority by which she has manifested them, and in this put aside all the doubts which the weakness of the human mind would strive to pass off as arguments to the contrary. The moral is good; whoever recommends it cannot have a bad disposition or be a liar.

The air of Bath is not so good as that of Clifton. After the holidays I shall perhaps return there from being busy.

Receive my homage.

(Translation.)

Cosway painted his miniature of Paoli in 1784. (748)

- 2/-
- 180 GEORGE STANLEY. An original letter in his handwriting, dated July 16, 1822, addressed to John Thomas Smith (of the British Museum), presenting Cosway's favourite Chairs. John Thomas Smith gives a very entertaining account of Cosway in his "Life of Nollekens the Sculptor." (749) *Robert*

- 3.0.0
- 181 HORACE WALPOLE. An original letter in his handwriting, signed "H. Walpole," addressed to Richard Cosway, Pall Mall. It is dated January 30, 1787. *Ma*

Walpole writes:—

You have too good an opinion, dear Sir, of my Antiquarian knowledge; I cannot expound the letters of the ring—but I can send you to the fount of explication, Mr. Astle—nay, I dare say that half of the Initiated of the Society can decypher the letters, tho' they may not be able to read anything else.

The engraving of the Stone is certainly not Antiquarian but Antique, & contains one of those Chimeras formed of heads of Minerva & Socrates. Our Ancestors frequently adopted Grecian or Roman Intaglios for Seals. I think I have seen somewhere that an Archbishop made use of one of those triple Chimeras, where there was a Mercury too, for an emblem of the Trinity.

I return the ring, but have retained the Impression, which I will show to the first Wizard I meet.

There are several references to the Cosways in Walpole's Letters. (751)

FRANCIS COTES, R.A.

1726-1770.

- 16.0.0
- 182 ELIZABETH (GUNNING), Duchess of Argyll and Hamilton. A portrait of the head and neck. She is viewed looking to the left. Her hair is poudré and dressed high, being tied with a white silk scarf under her chin. A pink bow is at her throat. *Meat*

Pastel.

Rectangular, 12 by 9 in. On paper.

- * * Exhibited at the Exposition des Pastellistes Anglais du XVIII^e Siècle, Paris 1911. It was then attributed to Catherine Read. (844)

£ 1131. 14. 0

SECOND DAY'S SALE.

ATTRIBUTED TO FRANCIS COTES, R.A.

- 183 A GENTLEMAN, name unknown. Half-length, viewed to the right, eyes looking to the right. He wears a plum coloured coat over a richly embroidered waistcoat, white stock. Powdered hair, tied with a black ribbon.

1. 1. 0

Oval, 1½ by 1¼ in. On ivory.

* * It appears like the work of a painter in pastels, such as Cotes was. (916)

ATTRIBUTED TO FRANCIS COTES, R.A.

- 184 MRS. RICHARDSON. She is represented half-length, viewed to the left, face full, her arms leaning before her on a pedestal. Décolleté gown with long bag sleeves, hair simply arranged. Pencil. *Oval, 4¼ by 6 in. On paper.* (425)

10/-

SAMUEL COTES

1734-1818.

- 185 THOMAS GAINSBOROUGH, R.A. Half-length, turned to the right, face to the right, eyes full. He is represented holding a red book and dressed in a drab coat with lace cuffs and white waistcoat, lace cravat, powdered wig.

Oval, 2½ by 3¼ in. On ivory.

22. 0. 0

Signed and dated, 1782.

Painted in 1782, when Gainsborough was at the height of his fame. In this year Sir Joshua Reynolds purchased his "Girl with the Pigs."

Exhibited at Brussels 1912, and illustrated in Catalogue of the Exhibition. This miniature was *wrongly* catalogued at Brussels, being called "Horace Walpole."

Samuel Cotes was one of the pall-bearers at Gainsborough's funeral in 1788.

AN IMPORTANT PORTRAIT.

(55)

SAMUEL COTES

5. C. C.
- 186 ELIZABETH GUNNING, Duchess of Hamilton and Argyll. Bust, viewed to the left. She wears a black bodice with white fichu beneath, frilled mob-cap with lavender ribbons and bow, secured with a white scarf tied under the chin.

Oval, 2 by $2\frac{5}{8}$ in. On ivory. *Pegg*

Signed and dated 1792.

This is a miniature version of his brother's (Francis) portrait of the famous Duchess.

From the Dawkins Collection.

(387)

PROBABLY THE WORK OF SAMUEL COTES.

1. 10. C.
- 187 A LADY, name unknown. Half-length, viewed to the left. She wears a white fichu with narrow black lace scarf about her shoulders, white cap tied under the chin, powdered hair. *Shepherd*

Oval, $1\frac{1}{8}$ by $\frac{1}{2}$ in. On ivory.

(112)

NICOLAS ANDRÉ COURTOIS

1734-1806.

1. 1. C.
- 188 A GENTLEMAN, name unknown. Half-length, face to the right. Blue coat, striped green waistcoat, white neck-cloth, brown hair. *d*

Oval, $1\frac{7}{8}$ by $2\frac{1}{4}$ in. On ivory.

(6)

SAMUEL COUSINS

1801-1887.

- ~~1. 0. 0~~
- 189 THE INFANT CHRIST. Representing Our Lord, dressed as a Shepherd and holding a crook, leading three sheep through a pasture. Foliage in the background. Title below. *Pas*

Pencil.

Rectangular, $9\frac{5}{8}$ by $6\frac{1}{4}$ in. On paper.

(141)

JACOB GERRITSZ CUYP

1594-1652.

- 190 A STUDY FOR A MAN'S PORTRAIT. Bust, viewed to the left, eyes full. Head covered with a large soft hat.

Liamson

Black and red chalks. Rectangular, $7\frac{1}{4}$ by $6\frac{3}{4}$ in. On paper.

(875)

15/-

CHARLES ANTOINE COYPEL

1694-1752.

- 191 AN ARTIST, name unknown. Half-length, viewed to the right, eyes looking full. He wears a loose coat with fur lapels and frilled cravat. Powdered wig. His right hand holds a palette and brushes, his left hand is raised in gesture. A geometrical globe sketched in the background to the right.

wait

Pencil and mauve chalk. Rectangular, $6\frac{3}{4}$ by $8\frac{1}{4}$ in. On paper.

This is believed to represent C. F. Poerson. (660)

10/-

K. DACHTLER

1770-1803.

- 192 A CAVALIER, after Rembrandt. Bust, viewed in profile to the right, face turned full. Black doublet, white ruff, short brown hair, beard and moustache.

thor

Circular, diameter $2\frac{1}{4}$ in. Enamel.

Signed and dated 1800.

The work of this Viennese miniaturist seems to be little known outside Austria. (77)

2. 10. 0

GEORGE DANCE, R.A.

1741-1825.

- 193 THE CHEVALIER D'EON DE BEAUMONT. Half-length (in female attire), viewed in profile to the left. Wearing a tight-fitting bodice, with frilled collar and fichu; an elaborate bonnet of fluted lace and ribbons completes the costume.

Lenson

Pencil.

Oval, $6\frac{1}{2}$ by $4\frac{1}{8}$ in. On paper.

1. 1. 0

LOT 193—*continued*.

The Chevalier was treated as a boy, though his sex was doubtful. He was secret agent of Louis XV at St. Petersburg and Minister Plenipotentiary in London. As is well-known he adopted female attire for several years. (707)

GEORGE DANCE, R.A.

- 194 A Boy, name unknown. Half-length, viewed in profile to the left. He wears a dark jacket with double lapels, round falling collar, dark hair brushed forward, two locks falling to his shoulder. *Pegg*

Pencil.

Oval, $6\frac{1}{4}$ by $7\frac{7}{8}$ in. On paper.

(722)

GEORGE DANCE, R.A.

- 195 THOMAS HARDWICKE, the Architect. Seated half-length, viewed in profile to the left. Dark coat, light waistcoat, lace cravat, powdered hair in pigtail. *Stephen*

Pencil.

Rectangular, $7\frac{3}{4}$ by 10 in. On paper.

Signed and dated 1795.

This drawing was engraved by William Daniell in 1814. (See impression on the back).

AN IMPORTANT DRAWING.

(155)

GEORGE DANCE, R.A.

- 196 SIR WATKIN LEWES, M.P., Lord Mayor of London. Bust, viewed in profile to the left. He wears a spotted coat and tight lawn neck-cloth, powdered wig in pigtail. *Pearse*

Pencil.

Rectangular, $4\frac{3}{4}$ by $7\frac{1}{4}$ in. On paper.

(723)

GEORGE DANCE, R.A.

- 197 JAMES STUART, F.R.S. (See inscription). Half-length, viewed in profile to the left. High-buttoned coat, wig in pigtail. *Steph*

Pencil.

Rectangular, 6 by $8\frac{1}{2}$ in. On paper.

(163)



No. 198.



LOT 199.

GEORGE DANCE, R.A.

- 198 J. M. W. TURNER, R.A. Viewed seated half-length, in profile to the left. He wears a green coat over a yellow waistcoat and white frilled cravat. Brown hair brushed forward and falling in short locks about the ears.

Pencil and water-colour. Oval, 6½ by 8½ in. On paper.

Signed and dated August 9, 1792.

Exceedingly interesting, being the earliest known portrait of Turner. It was drawn when he was but seventeen. (702)

[See ILLUSTRATION.]

GEORGE DANCE, R.A.

- 199 J. M. W. TURNER, R.A. Seated, half-length, viewed in profile to the left. Plain open coat, frilled cravat, hair brushed forward and falling in long strands to the shoulders.

Pencil. Oval, 8 by 6½ in. On paper.

A delightful portrait dating from about 1795. Both of these portraits of Turner were probably drawn by Dance in Thomas Hardwicke's studio. (See Lot 195). (716)

[See ILLUSTRATION.]

NATHANIEL DANCE, R.A.

1735-1811.

- 200 THE HONBLE. LAVINIA BINGHAM, afterwards Countess Spencer. Seated, half-length, viewed to the left. She wears a steel-blue bodice laced up in front with ribbons and a black sash secured with a silver buckle, wide white fichu, yellow gloves to the elbow; brown wide-brimmed hat over her brown hair, powdered and curled to the ears, and then falling in natural locks to the shoulders.

Water-colour. Rectangular, 7 by 8½ in. On chicken skin.

Signed.

(634)

WILLIAM DANIELL, R.A.

1769-1837.

- 201 THE ARTIST'S OWN PORTRAIT. Seated, three-quarters length, viewed to the right, eyes looking full. His left arm rests in his lap, the right arm on the back of a chair. High-collared coat, white stock, short hair brushed forward. The background shows an artist's studio with a picture of two horses and their jockeys racing. *Passé*

Pencil.

Rectangular, $7\frac{1}{2}$ by $9\frac{1}{4}$ in. On paper.

Signed and dated April 12th, 1811.

(385)

GEORGE DAWE, R.A.

1781-1829.

- 202 JOHN BELLINGHAM, the assassin of Spencer Percival. Half-length, viewed almost in profile to the left. High-collared coat, open waistcoat, frilled cravat, short hair parted at the side. *dv*

Pencil.

Rectangular, $7\frac{1}{2}$ by $9\frac{1}{4}$ in. On paper.

Signed.

(270)

GEORGE DAWE, R.A.

- 203 SARAH SIDDONS, the Actress. Half-length, viewed full. She wears a black décolleté bodice with puff sleeves and high girdle tied in a small bow. An oblong jewel set at her bosom, a string of pearls round her neck. Her dark hair is simply arranged. *Pres*

Crayons.

Oval, $8\frac{1}{4}$ by $11\frac{1}{8}$ in. On paper.

(446)

ABRAHAM DE BLOIS

flourished 1680-1720.

- 204 "NELL" GWYNNE. Bust, viewed full, face slightly to the right, eyes looking full. She wears a very simple white décolleté *Mag*

2.0.0



No. 205.

LOT 204—*continued*.

bodice, her hair clustered in curls about her face; one long lock falls over the left shoulder.

Plumbago.

Oval, 7 by 5½ in. On vellum.

* * The original drawing for the well-known mezzotint. (300)

JAN DE BRAY

1626-97.

- 205 A YOUTH, name unknown. Half-length, viewed to the left, eyes looking to the right. Tight jacket, falling collar, short hair.

Douglas

Pencil and Indian ink. Rectangular, 5¼ by 6½ in. On paper.

3. 0. 0

This drawing has also been ascribed to Judith Leyster.

From the Collection of Sir Thomas Lawrence, P.R.A.

There is a drawing of a head on the reverse. (620)

[See ILLUSTRATION.]

SOLOMON DE BRAY

1597-1664.

- 206 A YOUNG LADY, name unknown. Bust. She is viewed looking to the right, wearing a pink dress trimmed with white lace. Her brown hair falls to her shoulders. She wears a pearl necklace, pearl ear-rings and a gold brooch with pearl drops.

ris

Painted in oils. Rectangular, 10 by 6 in. On canvas.

4. 10. 0

(864)

DANIEL DE BLIECK

1620-1673.

- 207 A GENTLEMAN, name unknown. Half-length, viewed to the right, eyes looking full. He wears a tightly buttoned-up coat and a fur-lined cape, broad white collar. Scanty gray hair, square cut beard and moustache.

rock

Plumbago.

Oval, 4¼ by 3¼ in. On vellum.

3. 10. 0

Signed and dated 1649.

Purchased from Dr. Hofstede de Groot. (871)

LUCAS DE HEERE

1534-84.

- 62.0.0
- 208 THOMAS HOWARD, Fourth Duke of Norfolk. Head and shoulders, viewed to the left, eyes looking full. He wears a dark doublet with standing collar edged with narrow lace. Short dark hair confined in a small cap, small beard and moustache.

Pencil and black chalk, heightened with coloured chalk. Colnag

Rectangular, $6\frac{1}{2}$ ' by $5\frac{1}{2}$ ' in. On paper.

Below the portrait is written in a XVIth century hand, "Norfolcis dux decollatus sub Elisabetha, 1572 Jun." (or Jan).

The Duke formed a project of marriage with Mary Queen of Scots, was involved in Ridolfi's plot, and executed for treason.

A fine spirited portrait of one of the most remarkable men of the Tudor period.

From the Collection of the Earl of Arundel and Norfolk (1586-1646). (678)

[See ILLUSTRATION.]

MARY DELANY

1700-88.

- 20.0.0
- 209 HER SKETCH BOOK, containing 89 drawings 15 by 13 in. and $14\frac{1}{2}$ by 10 in., in pencil and wash. These drawings date from 1739 to 1773, and depict (what were then) the suburbs of Dublin and many of the most famous mansions and gardens in England and Ireland. All are signed and dated. One, at least, of the drawings contains her own portrait. L.D.

Mary Granville married, first, Alexander Pendarves (in 1718), and after his death (in 1725), Dr. Patrick Delany. Her "Autobiography and Correspondence" were published in six volumes (1861-2). She was godmother to the Earl of Mornington. Mrs. Delany, in a letter to her sister Anne, wrote: "Hogarth has promised me to give some instructions about drawing that will be of great use—some rules of his own that he says will improve me more in a day than a year's learning in the common way." The figures in her drawings certainly exhibit strong signs of Hogarth's influence. (See typed description in the volume). (753)

THOMAS DE LEU

flourished 1560-1612.

- 210 CLAUDE EXPILLY. Poet and President of the Parliament at Grenoble. Bust, viewed to the right, eyes looking full. A cloak draped across his breast and secured over the left shoulder with a jewelled clasp; short hair, square beard and moustache. Contained in a frame ornamented with laurels. A coat-of-arms above with cupids; below, two cupids with torches and a dedicatory verse in French.

Pen and ink. Rectangular, 4 by 5½ in. On vellum.

Exhibited at the Victoria and Albert Museum, 1916-18. (85)

WILLEM JACOBSZOOM DELFF

1580-1638.

- 211 MARIA STRICK. Bust, viewed to the left, eyes looking right. Contained in a frame consisting of a circle with scroll design and wreath, draped curtain behind, a pen and ink-well introduced in each corner, a lion's mask below, and an uninscribed blank lozenge. She wears a frilled bodice and ruff, plain circular cap.

Plumbago. Rectangular, 6¾ by 9 in. On vellum.

This lady was an eminent teacher of calligraphy in Holland.

(324)

ABRAHAM DELFOS

1731-1820.

- 212 HERMAN DOOMER ("le Doreur"), after Rembrandt. Half-length, viewed to the right, eyes looking full. Doublet and falling ruff, wide-brimmed hat, beard and moustache.

Pencil. Rectangular, 5 by 6½ in. On paper.

(463)

GILES DEMARTEAU "L'AINE"

1722-1778.

- 3.0.0
- 213 A Boy, name unknown. He is represented, half-length, viewed full, face turned sharply to the right, sketching in a book held in front of him. He wears a reddish cloak, open at the neck. Short curly hair tied in pigtail. *Lady Michel*

Black and red chalk. Rectangular, 6 $\frac{3}{8}$ by 5 $\frac{3}{8}$ in. On paper.

(790)

(BARON) DOMINIQUE VIVANT DENON

1747-1825.

- 9.0.0
- 214 LADY HAMILTON, Nelson's "Emma." Half-length, looking to the left, eyes full. She wears a simple white décolleté bodice. Hair in ringlets under a mob-cap. *Stone*

Pencil, touched with colour. Oval, 4 by 3 in. On paper.

- * * * This most interesting and beautiful portrait was given by Lady Hamilton to Miss Carr, who afterwards married General Chesney, aide-de-camp to the Duke of York.

On the reverse Lady Hamilton has written: "Emma Hamilton, Naples, Feby 11, 1792. I had the happiness of my dear Miss Carr's company all day—but, alas, the day was too short."

Lady Hamilton passed through Paris in 1791, on her return from London to Naples, and this miniature was probably drawn by Denon at that time.

Capel Cure Collection.

A VERY IMPORTANT PORTRAIT.

(819)

JEAN BAPTISTE DESCAMPS

1706-91.

- 1.1.0
- 215 JEAN FRANÇOIS DE LA HARPE. Half-length, viewed to the left, eyes looking to the right. Coat with braid and tassels, lace cravat and a dark bow at the neck, powdered wig in pigtail, tied with a large bow. *Stephens*

Pencil.

Rectangular, 4 $\frac{3}{8}$ by 3 $\frac{3}{4}$ in. On paper.

(549)



No. 218.

NICOLAS DESPORTES

1718-87.

- 216 THE STAG HUNT. Representing a river with wooded banks. The Stag is being worried by the hounds in mid-stream, while several horsemen are putting out in a boat to capture it. Two others gallop up from the right. A church spire in the distance. Cloudy sky.

Stephenson

1. 1. 0

Pencil and body colour. Rectangular, $6\frac{3}{4}$ by 5 in. On vellum.

Signed and dated 1775. (140)

PIERRE JEAN DE VLAMYNCK

1795-1850.

- 217 THE DUKE OF WELLINGTON. The Duke is represented full length, viewed to the right, standing in a mountainous landscape, a Regiment is in the foreground marching into action. He wears top boots and long coat. The left hand holds a field-glass, the right hand rests on the hilt of his sword; his cloak is thrown over a rock behind him.

Peacock

1. 5. 0

Pencil. Rectangular, $14\frac{1}{4}$ by $18\frac{3}{4}$ in. On paper.

Signed and dated 1815.

* * Drawn at Brussels in 1815, on the eve of Waterloo. This vigorous portrait does not appear to have been engraved.

This Artist was much patronized by the King of the Netherlands; he died at Bruges in 1850.

AN IMPORTANT PORTRAIT. (162)

SIMON DE VOS

1603-76.

- 218 A GENTLEMAN, name unknown. Half-length, viewed full, seated with his left arm resting on a table to the left. The left hand holds a pair of gloves, the right hand rests on his

Williamson

2. 10. 0

LOT 218—*continued*.

hip. Long coat and cape, square falling collar with tassels, fluffy wig to the ears, moustache.

Plumbago. Rectangular, $10\frac{1}{2}$ by $13\frac{1}{2}$ in. On vellum.

Signed and dated 1672.

From Dr. Wellesley's Collection. (231)

[See ILLUSTRATION.]

CHRISTIAN WILHELM ERNST DIETRICH

1712-74.

219 AN ELDERLY JEW, after Rembrandt. Head and shoulders, viewed to the right. Short beard and moustache, high turban. *Pass*

Pencil. Rectangular, 5 by $3\frac{1}{2}$ in. On paper.

Signed and dated 1744. (174)

NICHOLAS DIXON

flourished 1667-1708.

19. 0. 0
220 "NELL" GWYNNE. Almost half-length, viewed full, face to the left. She wears a blue décolleté bodice edged with white, and fastened above the slash in the left sleeve by three jewels, a string of pearls and jewels across the bosom; brown hair parted in the centre and disposed in clusters of curls, one lock falling over the right shoulder. *Stan*

Signed.

Oval, $2\frac{3}{8}$ by 3 in. On card.

Described in Foster's "Samuel Cooper and the English Miniature Painters of the XVIIth Century"; page 97.

From the Lindsay Collection. (329)

• NICHOLAS DIXON

- 221 LOUISE, DUCHESS OF PORTSMOUTH. Bust, viewed full, face to the left. She wears a yellow décolleté bodice trimmed with white; a blue scarf, fastened at the bosom with a jewel, passes round the right arm. Brown hair with a tiny curl at each temple and a long lock falling upon the right shoulder.

Oval, $1\frac{7}{8}$ by $2\frac{3}{8}$ in. On card.

This miniature so closely resembles in its technique, Lely's portrait of the Duchess (formerly in the Peel Collection) that it might almost be ascribed to him.

From the Colyear and Dawkins Collections.

Dixon was appointed Charles II's "limmer" in 1673.

(366)

JOHN DONALDSON

1737-1801.

- 222 LORD CLIVE, Governor-General of India. Bust, viewed to the left, eyes looking full. Light blue coat with rosettes, white lace cravat, powdered wig in pigtail, tied with a large black bow.

Oval, $1\frac{3}{8}$ by $1\frac{5}{8}$ in. On ivory.

The eccentricity of the colour scheme and the blue underpainting of the flesh tints mark the portrait as the work of this curious Scottish artist.

(416)

GERARD DOU

1613-75.

- 223 ANNE SPIERING. Half-length, viewed to the left, eyes looking full. She wears a square-cut orange bodice decorated with embroidered stars, a small orange bow at her bosom; the sleeves are slashed in front from the shoulder, showing white underneath; narrow frilled fichu edging the bodice and a frail jewelled chain round her neck pending in three strands

LOT 223—continued.

to her corsage. Fluffy light brown hair falling to the ears and tied on the right side with a small orange bow.

Plumbago, heightened with colour. Oval, 5 by 6½ in. On vellum.

Signed and dated 1660.

* * This most beautiful portrait depicts the daughter of Dou's great patron, Pieter Spiering, the Swedish Minister at the Hague. *It is drawn (on vellum) in plumbago, heightened with red chalk, and is signed and dated; on the reverse, "G. Dou, Ano. 1660, Anne Spiering."* As agent for Christina, Queen of Sweden, Spiering paid Dou a thousand florins annually for the privilege of having the first choice of his pictures. Besides this annual grant, Spiering paid the ordinary prices, like any other purchaser, for the pictures which he chose.

Exhibited at the Victoria and Albert Museum, 1916-18. Figured and described in "The Connoisseur" for January 1917.

Dou painted Pieter Spiering "sitting at a table in his Art-cabinet, with his hand on the table-cover; near him the lady, his wife, likewise seated, with their eldest daughter handing a book to her mother."

Dou's drawings are of extraordinary rarity. Dr. Martin, in his 'Gerard Dou,' only records six, and one of these is probably by De Bray.

1. British Museum, *An old Woman*.
2. British Museum, *A Lady at a Spinnet*, probably by Jac de Bray.
3. The Louvre, *Dou's Mother*.
4. The Beckerath Collection (Berlin), *An old Woman*.
5. Städel Institute (Frankfurt), *A Group of Women*.
6. Fodor Collection (Amsterdam), *An old Man mending a Pen*.

The present drawing is from the Schiefbaan-Hoviws Collection, the Hague. (650)

[See ILLUSTRATION.]



LOT 223.

JOHN DOWNMAN

1750-1824.

- 224 THE HON. PETER ROBERT BURRELL, 1784. A three-quarter length portrait of a child looking to the left. Head, in frilled cap, turned full over his left shoulder, resting on box-like toy or stringed instrument. His right arm lies across the toy, the left rests on the floor with the hand holding the end of it.

back

y. o. o

"Original study for a whole-length playing with a toy on the floor. He was the first child of Sir Peter Burrell and Lady Willoughby. Present, his grandmother the Duchess of Ancaster and his Aunt Lady Charlotte Bertie" (in Downman's handwriting under the portrait.)

Pencil and black chalk, heightened with colour.

Oval, $7\frac{3}{8}$ by 6 in. On paper.

Illustrated in Williamson's "Life of Downman," page 8.

Exhibited at Crediton in 1903. (856)

~~ILLUSTRATION~~

JOHN DOWNMAN, A.R.A.

- 225 JOHN THOMAS FOSTER AND LADY ELIZABETH FOSTER (his wife).

A pair. He is seated in a red armchair, wearing a brown coat with white waistcoat, lace cravat and cuffs; powdered hair in pigtail. Lady "Betty" is dressed in a pearl-grey bodice and skirt with thin white fichu, powdered hair, brushed from the forehead and arranged in loops at the neck, elaborate head-dress of muslin, bound with blue ribbon and a short scarf, falling to the shoulders at the back.

usey

41. o. o

Crayons. Ovals, both measuring $4\frac{1}{2}$ by $3\frac{3}{4}$ in. On paper.

Two exquisite little portraits. Lady "Betty" Foster was a daughter of the Earl of Bristol, and married, *en secondes nocces*, the 5th Duke of Devonshire. (512, 513)

JOHN DOWNMAN, A.R.A.

5. 10. 0
- 226 GEORGE ENGLEHEART, the Miniature painter. (See Downman's inscription.) A very bold sketch in colour, with a "trial" sketch in pencil on the reverse.

Stephens
Rectangular, 3 by 3½ in. On paper.

Exhibited at the Bath Gallery, 1918.

(675)

JOHN DOWNMAN, A.R.A.

1. 10. 0
- 227 CHARLES KNOWLTON. Viewed to the right, eyes looking full. Powdered wig.

Melland
Pencil, heightened with colour.

Rectangular, 5½ by 6½ in. On paper.

(274)

JOHN DOWNMAN, A.R.A.

1750-1824.

6. 0. 0
- 228 A CAMBRIDGE UNDERGRADUATE, name unknown. Half-length, viewed to the left. Face in profile to the left. He wears the College hood; powdered wig in pigtail.

Parson
Pencil.

Oval, 5½ by 4½ in. On paper.

Exhibited at the Victoria and Albert Museum, 1914-18, and described in the special Catalogue.

From the Hibbert Collection.

(427)

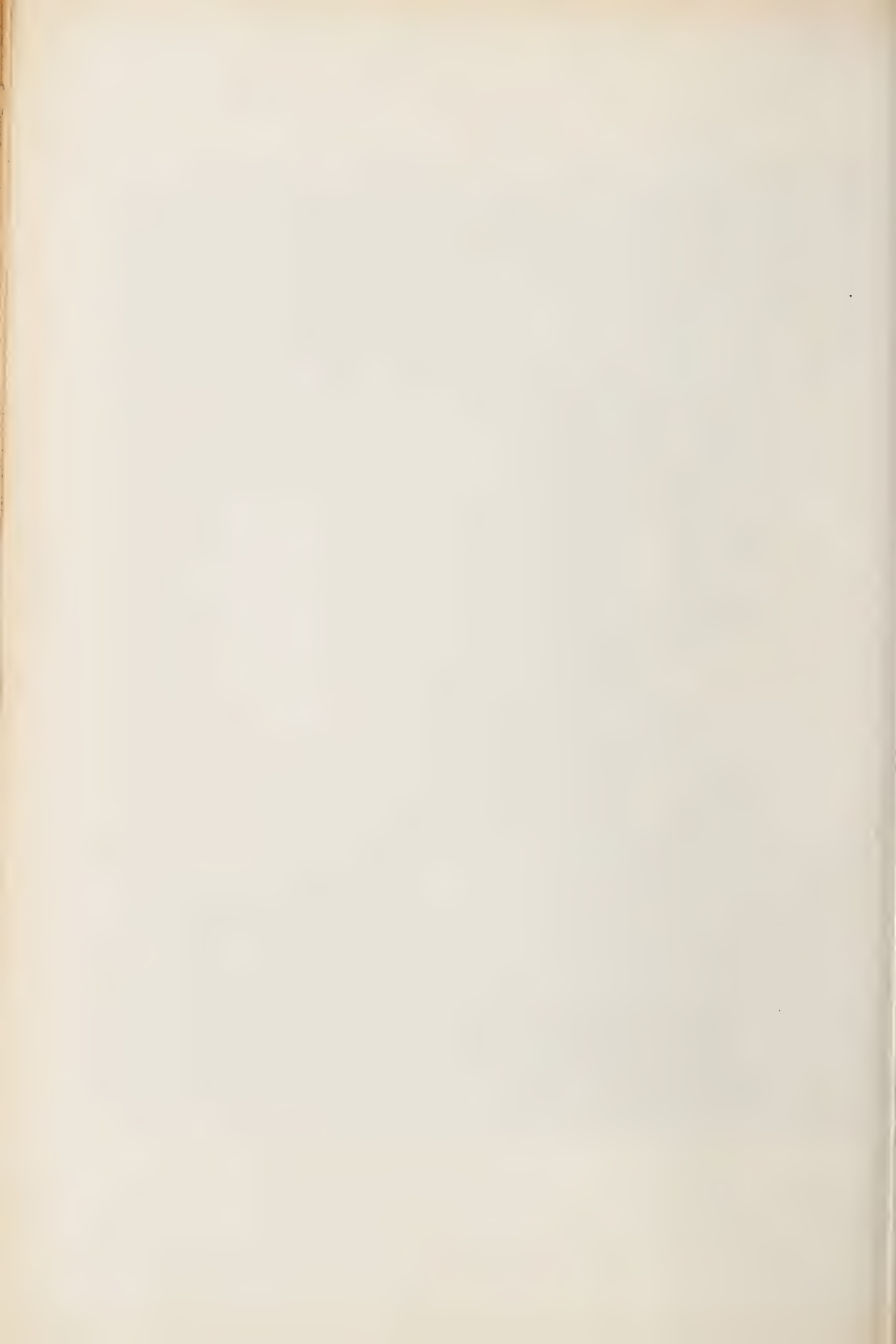
JOHN DOWNMAN, A.R.A.

5. 10. 0
- 229 ISABELLA AND CHARLES DOWNMAN. the daughter and son of the Artist. They are represented half-length standing under a tree. The boy, dressed in a dark jacket and falling collar, is depicted in the act of embracing his sister, his left hand being raised to her cheek. She wears a light décolleté frock

P. Griffin



No. 229.



LOT 229—*continued.*

with short sleeves, her hair falling in curls to her shoulders, her hands are folded before her.

Pencil.

Rectangular, $9\frac{1}{4}$ by $7\frac{3}{4}$ in. On paper.

This is the original design for the drawing exhibited at the Royal Academy in 1802.

From the Collection of John Parry, of Denbigh, a close friend of Downman. (688)

[See ILLUSTRATION.]

JOHN DOWNMAN, A.R.A.

- 230 EDWARD, LORD ELLIOT. Half-length, viewed in profile to the left. Powdered wig in pigtail.

Pencil, heightened with colour. Oval, $5\frac{7}{8}$ by $7\frac{1}{2}$ in. On paper.

Signed and dated 1779.

* * Downman has, in his usual interesting fashion, written a short biography of Lord Elliot underneath the portrait.

Recorded in Williamson's "Life of Downman," page 62. (156)

JOHN DOWNMAN, A.R.A.

- 231 A SCENE FROM LUCIAN. Representing a sylvan festival with groups of men and women feasting in the background to the right and left. Diogenes, carrying a club, and Lais a festoon of flowers, are dancing in the foreground under a tree, from which swing hanging lamps.

Pencil and wash. Rectangular, $13\frac{1}{2}$ by $16\frac{1}{2}$ in. On paper.

Signed and inscribed. (451)

JOHN DOWNMAN, A.R.A.

- 232 TWO DRAWINGS, designed to illustrate Isaac Disraeli's "Narrative Poems."

One represents a female figure, half-length, clasping a boy to her breast. A landscape is in the background. The stanza illustrated is written in the lower right-hand corner.

LOT 232—continued.

The other represents the heroine bending over the boy's prostrate form. Two stanzas are written in the lower right-hand corner.

Pencil, heightened with colour.

Rectangular, 18 by 14 $\frac{1}{4}$ in. and 17 by 14 $\frac{1}{2}$ in. On paper.

Signed and dated 1803.

The stanzas from Disraeli's poem are in Downman's handwriting.

The third drawing is in the Victoria and Albert Museum.

When Disraeli was taken ill at Exeter he was attended by Dr. Hugh Downman.

From the Collection of John Parry, of Denbigh. (530 and 531)

JOHN DOWNMAN, A.R.A.

- 233 MISS PETRE. Half-length, viewed to the left, eyes looking full. She is dressed in a white décolleté bodice and wide fichu which is brought down over her shoulders to her waist. She wears a small straw hat trimmed with stiff white bows. Her brown hair arranged in curls over the ears, falls in waves down her back.

Painted in oils.

Oval, 8 $\frac{1}{2}$ by 10 $\frac{7}{8}$ in. On canvas.

(759)

JOHN DOWNMAN, A.R.A.

- 234 A LADY, name unknown. Half-length, viewed in profile to the left, seated in a chair. Close-fitting bodice embellished with ruffles at the shoulders, neck and sleeves. She wears a high lace cap over her hair, which is brushed back from the forehead and gathered in loops at the back, a narrow velvet ribbon about her throat.

Pencil, slightly touched with colour.

Oval, 4 by 4 $\frac{3}{4}$ in. On vellum.

(498)

JOHN DOWNMAN, A.R.A.

- 235 A LADY, name unknown. Seated, half-length, viewed to the left. White short-sleeved gown with blue sash, powdered hair in curls to the shoulders and bound with a pale yellow turban.

1. 1. 0

Pencil, heightened with colour. Oval, $5\frac{1}{4}$ by $3\frac{3}{4}$ in. On paper.

(431)

JOHN DOWNMAN, A.R.A.

- 236 DR. MICHAEL LORT. Half-length, viewed in profile to the left. Face to the left, eyes looking full. He wears a plain black coat and white neck-cloth; full powdered wig. His right hand is thrust in his waistcoat.

1. 1. 0

Pencil.

Oval, $4\frac{1}{2}$ by $3\frac{3}{4}$ in. On paper.

(223)

JOHN DOWNMAN, A.R.A.

- 237 MR. SMITH OF CAIUS COLLEGE, CAMBRIDGE. Half-length, viewed in profile to the left. Coat with peaked lapels, and wearing the College hood; stock and frilled cravat, powdered wig in pigtail.

2. 15. 0

Pencil.

Oval, $5\frac{1}{16}$ by $4\frac{7}{8}$ in. On paper.

Exhibited at the Victoria and Albert Museum, 1914-18, and illustrated in the special Catalogue.

From the Hibbert Collection.

(426)

JOHN DOWNMAN, A.R.A.

- 238 LADY TREMENEHEERE. Bust, viewed to the right, looking to the right. She is dressed in a white décolleté bodice, trimmed with yellow. In her brown hair, which is dressed high and falls in curls about the shoulders, she wears a small chaplet of pearls.

5. 0. 0

Oval, $1\frac{1}{4}$ by $1\frac{1}{2}$ in. On ivory.

* * * Downman painted a few miniatures, and this so closely resembles his manner of work that it is attributed to him. The attribution is also supported by some family tradition.

(52)

JOHN DOWNMAN, A.R.A.

1750-1824.

14. 0. 0
- 239 A VOLUME of 33 drawings in water-colours of the English Lakes. On the fly-leaf Downman has written, "A series of Sketches on the spot made by J. Downman when he took a tour to the Lakes in Westmoreland and Cumberland, 1812." The drawings for the most part measure $9\frac{1}{2}$ by $7\frac{1}{2}$ inches, and the *locus* of each is carefully noted by Downman. The drawing of Windermere contains a portrait of a beautiful girl. Beale

This volume of drawings was given by Downman to his friend John Parry of Wrexham (*see* letter inserted in the volume).

None of the drawings has been published. (827)

7. 0. 0
- 240 THE LIFE OF JOHN DOWNMAN. A unique copy of Dr. Williamson's book. The volume contains six Original Drawings by Downman, drawn in 1801. It also contains the only original letter in Downman's handwriting that can be traced (there is none in the British Museum). Mag

This letter (January 17, 1808) is addressed to James Northcote, R.A., and solicits his vote at the forthcoming election of Royal Academicians. Downman was elected an A.R.A. in 1795 but, *pace* this letter to Northcote, he was never elected a full R.A. (289)

1. 0. 0
- 241 POEMS BY HUGH DOWNMAN, two volumes, 1808. These volumes contain beautiful engravings by John Downman. The book is very rare. (561) Mella

PIERRE IMBERT DREVET

1697-1739.

2. 0. 0
- 242 J. B. BOSSUET, Bishop of Meaux. Half-length, viewed to the left, eyes looking full. He wears the Cappa Magna and wide falling bands. Grey hair brushed back from forehead. Ful

Plumbago.

Oval, $3\frac{1}{8}$ by $2\frac{1}{2}$ in. On vellum.

(886)

FRANÇOIS HUBERT DROUAIS

1727-1775.

- 243 MARIE ANTOINETTE, when Dauphine. Bust, viewed to the right, eyes looking to the left. The low-cut chemise shows her partly nude bust. Her powdered hair is brushed back from her forehead and falls in ringlets to her shoulders.

Belham

H. 10. 0

*Crayons.**Oval, 12 by 10 in. On paper.*

From the Collection of William Hoare, R.A. (891)

[See Illustration.]

PROBABLY BY FRANÇOIS HUBERT DROUAIS

1727-75.

- 244 LE MARQUIS DE CAUX. Bust, viewed in profile to the right, open coat. Hair brushed up from the forehead and tied in pigtail.

Glaant

1. 10. 0

*Pencil.**Circular, diameter 5 in. On vellum.*

(344)

H. M. DRUMMOND

- 245 MISS PARR. Represented full length, viewed to the right, standing before a stone balustrade with two steps and a column to the right. She is dressed in a simple white Empire gown, her hands folded before her and holding up a fold of her skirt. Light brown hair falling in curls to the shoulders. In the extreme background a suggestion of trees and foliage.

Pegg

1. 1. 0

*Pencil, heightened with colour.**Rectangular, $9\frac{3}{4}$ by $6\frac{1}{2}$ in. On paper.*

Signed and dated 1802.

(406)

FRANÇOIS DUMONT

1751-1831.

1. 1. 0
- 246 A LADY, name unknown. Half-length, viewed in profile to the left. Broad fichu, jewelled collar and gold chain round her neck, hair arranged in heavy curls on top of her head and falling to the shoulders in back.

*Pencil.**Circular, diameter $3\frac{3}{4}$ in. On vellum.*

Exhibited at the Victoria and Albert Museum, 1914-18, and described in the special Catalogue.

A most remarkable French pencil drawing.

(306)

Stephenson

DUN

5. 5. 0
- 247 PRINCE NAPOLÉON ACHILLE MURAT. Bust, face to the right, looking to the right. He is dressed in a Neapolitan military uniform. Orange coat with gold braid and epaulettes, high yellow collar, black stock, light brown hair.

Oval, $2\frac{3}{8}$ by $1\frac{7}{8}$ in. On ivory.

Signed and dated 1813.

The Prince was the nephew of Napoléon I, and spent much of his life in the United States.

Dun, who was of Flemish origin, passed nearly all his life at Naples. His miniatures are of great rarity; there is one in the Wallace Collection, one was exhibited at Brussels in 1912, and there is one at Welbeck.

(8)

Griffin

JEAN NICOLAS LOUIS DURAND

1730-1834.

1. 15. 0
- 248 LOUIS XVI WHEN DAUPHIN. MARIE ANTOINETTE WHEN DAUPHINE. Both are bust portraits in profile. The King is looking to the left, in wig and pigtail, wearing his insignia; the Queen is looking to the right, décolleté bodice edged with pearls, the hair dressed high in curls.

*Mother-of-pearl.**Ovals, both measuring $2\frac{1}{2}$ by 3 in.*

An interesting account of Durand and of his mother-of-pearl miniatures is given by Dr. Propert in his "History of Miniature Art," page 149.

(254 and 255)

Rever



No. 249.

SIR ANTHONY VAN DYCK

1599-1641.

- 249 GIUSEPPE CESARI, "il Cavaliere d'Arpino." Seated half-length, viewed almost in profile to the left. He wears a loose cloak and cape, wide falling collar, curly hair to the ears, pointed beard and moustache; his right hand raised to his breast, holds an edge of his cloak.

*Plumbago.**Rectangular, 6 $\frac{3}{8}$ by 8 $\frac{3}{8}$ in. On vellum.*

Signed and dated 1627.

This highly important drawing was formerly in the Collections of Flink, Horace Walpole, Lord St. Helens, and Dr. Wellesley.

[See ILLUSTRATION.]

(763)

SIR ANTHONY VAN DYCK

- 250 PRINCE THOMAS OF SAVOY. Full length, on horseback, viewed to the left. Doublet and hose with flowing sash, hair to the shoulders. Pointed beard and moustache.

*Pencil**Rectangular, 2 $\frac{3}{8}$ by 3 $\frac{1}{4}$ in. On paper.*

Probably the original study for the famous picture.

From Sir Joshua Reynold's Collection.

(373)

[See ILLUSTRATION.]

ALMOST CERTAINLY BY SIR ANTHONY VAN DYCK

- 251 CORNELIUS VAN DER GHEEST. Three-quarter length, viewed to the left, eyes looking to the left. He wears a tight-fitting doublet secured at the waist with a belt, a cloak falls from his shoulders, broad ruff, his hands, clasped in front of him, hold his gloves. Scanty hair, short beard, full moustache.

*Red chalk.**Rectangular, 9 $\frac{1}{4}$ by 7 $\frac{1}{4}$ in. On paper.*

* * * From George Vertue's Collection.

[See inscription on the reverse].

(901)

SCHOOL OF VAN DYCK

- 252 A GENTLEMAN, name unknown. Bust, viewed to the right, eyes looking to the left. Double pinked-out falling ruff, short hair parted on the side, small beard and moustache. *Passer*

Pencil.

Rectangular, 10½ by 12 in. On paper.

(458)

NICOLAS ETIENNE EDELINCK

1681-1767.

- 253 AN ARTIST, name unknown. Half-length, viewed full, face to the left. He wears a richly embroidered cloak. Curly hair falling to his shoulders. He holds a canvas before him with a pair of compasses in one hand, a charcoal pencil in the other. *Meaty*

Pencil, heightened with colour, Oval, 9 by 7 in. On paper.

From the Collection of Samuel Rogers.

(See inscription on the reverse.)

(705)

HENRY EDRIDGE, A.R.A.

1769-1821.

- 254 SIR GEORGE AND LADY AMYAND. A pair. He is represented three-quarter length, legs crossed, seated on a sofa; his left hand in his pocket, the right holding a book; face to the right. He wears a high-collared coat, cravat tied in a bow, side whiskers, short hair brushed back from the forehead. *Stands*
A curtain sketched in the background to the left.

Pencil.

Rectangular, 6½ by 4¾ in.

Lady Amyand is represented three-quarter length, viewed to the left, seated in an armchair. A little dog at her side is begging to jump on her lap. She wears a simple gown with a sash and frilled fichu; her hair is dressed in a mass of curls about her head, a scarf hangs from the arm of the chair. A column and curtain sketched in the background to the right. Foliage in the distance to the left.

Pencil.

Rectangular, 4¾ by 6½ in. On paper.

Signed and dated 1794.

Framed according to Edridge's own design. (422 and 422a)

HENRY EDRIDGE, A.R.A.

- 255 SAMUEL DANIELL, Artist and Traveller in the East. Seated full length, viewed to the left, legs crossed. Buttoned coat, tight breeches, top boots, short curly hair. His right arm rests on the back of the chair, his hands are clasped before him.

1. 10. 0

*Pencil.**Rectangular, 8 $\frac{3}{4}$ by 11 $\frac{1}{2}$ in. On paper.*

Framed according to Edridge's own design. (382)

HENRY EDRIDGE, A.R.A.

- 256 THE PRINCESS ELIZABETH, second daughter of George III. Full-length, standing on the terrace at Windsor. She is dressed entirely in black, her left arm rests on a pillar and she holds a shawl in both hands. She wears a black mantilla. Eyes full, looking to the left.

6. 10. 0

*Pencil and wash heightened with colour.**Rectangular, 15 by 10 $\frac{1}{2}$ in. On paper.*

Signed and dated 1808. (823)

HENRY EDRIDGE, A.R.A.

- 257 HENRY GRATTAN, M.P. This remarkably interesting portrait was drawn by Edridge in the Irish House of Parliament in the fatal year 1798, and represents Grattan addressing the House. He is viewed half-length, turned to the left. His left hand is placed in a gesture of affirmation on a table before him. He wears a long open coat, a closed pince-nez hanging over his waistcoat. Portraits of two other Members of the House are sketched in the background to the right.

10. 0. 0

Rectangular, 7 $\frac{1}{2}$ by 10 $\frac{1}{2}$ in. On paper.

Signed and dated 1798.

Framed according to Edridge's own design.

AN IMPORTANT PORTRAIT. (626)

HENRY EDRIDGE, A.R.A.

- 258 A FAMILY GROUP, names unknown. Consisting of a father and mother with their two children. The father in coat and knee breeches, is viewed full length to the right and seated on a bench to the left with a little boy in brown at his side. His wife, full length and viewed full, stands on his right, her arm embracing a little girl in white, who is seated on the pedestal of a classic urn. She wears a white gown with necklace of red beads, a blue turban over her brown hair. A large tree trunk and sunflowers in the background; a toy barrow and a pot of poppies in the foreground to the left and right. *Pass*

Water-colour.

Rectangular, $20\frac{3}{4}$ by $25\frac{1}{2}$ in. On paper.

Framed according to Edridge's own design.

A most important Edridge drawing.

(470)

HENRY EDRIDGE, A.R.A.

- 259 ANGELICA KAUFFMANN, R.A. She is represented full-length, viewed to the left, seated beside her easel, on which is an unfinished canvas. Her right hand is in her lap and grasps a palette and brushes, her left arm rests on the easel. She wears a short-sleeved bodice and full skirt, flaring lace collar. Short curly brown hair. *Or Will*

Pencil, heightened with colour.

Rectangular, $6\frac{3}{4}$ by $10\frac{3}{4}$ in. On paper.

Framed according to Edridge's own design.

(456)

HENRY EDRIDGE, A.R.A.

- 260 THE HONBLE. HENRY LEGGE. Half-length, viewed full, face to the right. High-collared coat, white stock and bow, powdered hair to the ears. *Healy*

Pencil.

Oval, $2\frac{1}{8}$ by $3\frac{1}{2}$ in. On paper.

Exhibited at the Victoria and Albert Museum, 1916-18. (582)

HENRY EDRIDGE, A.R.A.

- 261 LADY MALMESBURY. She is represented three-quarter length, viewed full, seated on a sofa at a drop-leaf work-table engaged in sewing, a little dog beside her to the right. She wears a simple gown with fichu and frilled collar, a turban over her hair, which falls in curls to the shoulders.

2.5.0

Pencil.
Rectangular, $4\frac{3}{4}$ by $6\frac{1}{2}$ in. On paper.

Framed according to Edridge's own design.

It is the companion portrait to those of Sir George and Lady Amyand (Lady Malmesbury's sister).

A charming Edridge drawing.

(86)

HENRY EDRIDGE, A.R.A.

- 262 GEORGE WASHINGTON. Half-length, viewed in profile to the left. Green coat edged with gold braid, gold epaulettes, frilled cravat. His left arm is thrust in his coat, his right falls by his side. Semi-poudré hair in pigtail and the familiar hat with a rosette.

Pencil, heightened with colour.

2.5.0

Rectangular, $5\frac{3}{4}$ by 7 in. On paper.

Framed according to Edridge's own design.

AN IMPORTANT PORTRAIT.

(483)

HENRY EDRIDGE, A.R.A.

- 263 COLONEL WELLESLEY, afterwards the Duke of Wellington. He is represented full length, viewed to the right, dressed in full uniform, long boots, white trunks, long coat with braid and epaulettes. His hands rest before him on the hilt of his sword. Short hair. Landscape with a bay, mountains, and a fortress in the background.

Pencil and wash.
Rectangular, $10\frac{1}{2}$ by 2 in. On paper.

Signed and dated 1797.

Exhibited at the Royal Academy in 1798.

Framed according to Edridge's own design.

(346)

3.0.0

HENRY EDRIDGE, A.R.A.

- 66.0.0
- 264 MISS HENRIETTA JANE MORRISON (married George Arnold of Ashby St. Legers). She was Maid of Honour to Queen Charlotte. Half-length viewed to the left, looking to the left. She wears a white open-necked gown secured at the waist with a pale blue ribbon. Her hair, which falls in curls to her shoulders, is covered with a white turban, pearl drop ear-rings. Landscape background. *r/a*

Oval, 3 by 2½ in. On ivory.

Signed and dated "H. Edridge Px., August 1793" (on the reverse).

The finest miniature by Edridge we have seen. (883)

HENRY EDRIDGE, A.R.A.

- 2.15.0
- 265 WILLIAM WILBERFORCE, M.P. Viewed to the right. The left shoulder and the book held up before him are lightly sketched in pencil. Stiff hair cut short to the ears. *Meas*

Pencil, heightened with colour.

Circular, diameter 16 in. On paper.

The first sketch for the engraving published in 1809. (371)

HENRY EDRIDGE, A.R.A.

- 4.10.0
- 266 WILLIAM WILBERFORCE, M.P. The finished drawing of the first sketch (*vide* Lot 265). He is represented viewed to the right, seated in a high-backed armchair reading a book. He wears a brown coat and white waistcoat, white cravat. Grey hair cut short at the ears. An eyeglass hangs from a ribbon round his neck. *Fe*

Pencil and water-colour. Rectangular, 8¾ by 10¾ in. On paper.

This drawing was engraved in 1809.

Framed according to Edridge's own design. (765)

CHARLES DOMINIQUE JOSEPH EISEN

1720-78.

- 267 A GROUP. Representing nine cupids with festoons of flowers gambolling in a wood about the base of a statue of a fawn.
Indian ink and wash. Rectangular, $4\frac{3}{4}$ by $5\frac{3}{4}$ in. On paper.
 (711)

CHARLES DOMINIQUE JOSEPH EISEN

- 268 A GROUP. Representing seven cupids in a wood pulling another cupid in a rude rustic car
Indian ink and wash. Rectangular, $4\frac{3}{4}$ by $5\frac{3}{4}$ in. On paper.
 (712)

GEORGE ENGLEHEART

1752-1829.

- 269 SIR HENRY BATE-DUDLEY, the friend of Gainsborough. Full-length, viewed to the left, standing in a landscape beneath a tree. His left hand rests on a cane, his right is crossed over it and holds a high-crowned hat. Satin knee breeches and silk stockings, buckle shoes, lace cravat. Powdered hair in pigtail.

Pencil, just touched with colour.

Rectangular, 12 by $18\frac{1}{2}$ in. On paper.

Signed.

This remarkable drawing was exhibited at the Royal Academy in 1790.
 (553)

GEORGE ENGLEHEART

- 270 RICHARD BARWELL, member of the Supreme Council in India, enemy of Warren Hastings. Bust, viewed to the right, eyes looking to the right. He wears a dark blue coat with gold buttons, white frilled cravat, gray hair tied with a black ribbon.

Oval, $1\frac{3}{4}$ by $1\frac{1}{4}$ in. On ivory.

Painted by Engleheart in 1787.
 (914)

GEORGE ENGLEHEART

- 9.0.0
- 271 J. C. D. ENGLEHEART (1783-1862), nephew of George Engleheart. Bust, viewed in full, face in profile to the right. Dull brown coat, white neck-cloth, brown hair and short side whiskers.

Oval, $3\frac{3}{4}$ by 3 in. On paper.

Engleheart's nephew was also a miniature painter.

From the Beavan Collection.

(243)

GEORGE ENGLEHEART

- 1.1.0
- 272 A GENTLEMAN, name unknown. Half-length, viewed to the left, eyes looking to the right. High-collared coat, loose neck-cloth, short curly hair, brushed forward.

Pencil.

Oval, $2\frac{1}{2}$ by 3 in. On paper.

(287)

GEORGE ENGLEHEART

- 10.10.0
- 273 TWO YOUNG GENTLEMEN, names unknown. The first with face to the right, blue coat, white waistcoat, lace cravat, powdered hair; the second with face to the left, in blue coat faced with yellow, white frilled cravat, powdered hair.

Ovals, $1\frac{1}{4}$ by $1\frac{5}{8}$ in. and $1\frac{1}{2}$ by $1\frac{7}{8}$ in. On ivory.

These are very early examples of Engleheart's work.

(203 and 204)

GEORGE ENGLEHEART

- 30.0.0
- 274 MRS. LAW, OF DENSMORE CARINEANS, DONEGAL. Bust, head turned slightly to the right. White décolleté bodice with ruffles and blue bow at breast, a blue bow hidden in the powdered hair, which falls in curls about her face and neck.

Oval, $1\frac{1}{2}$ by $1\frac{7}{8}$ in. On ivory.

Painted in 1787 and recorded in Williamson's "Life of Engleheart," page 103.

Exhibited at Brussels in 1912 and described in the Exhibition Catalogue.

(92)

GEORGE ENGLEHEART

- 275 CAPTAIN LEE. Bust, turned to the left, face to the left, eyes looking full. He wears a scarlet coat with blue lapels and a collar edged with silver braid, ruffled neck-cloth and powdered wig.

Oval, 2 $\frac{3}{4}$ by 3 $\frac{1}{4}$ in. On ivory.

Painted in 1785, and recorded in Williamson's "Life of Engleheart," page 103.

A remarkable miniature.

(424)

GEORGE ENGLEHEART

- 276 MISS SETON. Half-length, viewed to the right, eyes looking to the left. She wears a white décolleté bodice edged with lace, a string of red coral beads about her neck; short brown hair.

Oval, 2 $\frac{3}{4}$ by 3 $\frac{1}{4}$ in. On ivory.

Signed.

* * * This beautiful miniature was painted in 1798, and is recorded in Williamson's "Life of Engleheart," page 114.

Exhibited at Brussels in 1912 and described in the Exhibition Catalogue.

(1)

GEORGE ENGLEHEART AND OZIAS HUMPHRY

- 277 MRS. SMITH. Half-length, viewed to the right, eyes looking full. She wears a white décolleté bodice with a blue sash, her dark hair, which is secured with a ribbon, falls in curls to her shoulders.

Oval, 3 by 2 $\frac{1}{2}$ in. On ivory.

* * * This beautiful miniature is set in an ivory shuttle-shaped box. Inside the box is a miniature of a Gentleman wearing a blue coat, brown waistcoat and powdered wig, also one of a Lady wearing a black dress with white lace fichu and pink ribbon in her hair. Both miniatures are attributed to Ozias Humphry. A paper inside is thus inscribed, "After my death to be given to my beloved daughter Lydia and may the example of her spotless mother be her guide throughout life.—J. W. Smith, March 13, 1847."

(907)

SCHOOL OF ENGLEHEART

2. 10. 0 278 WILLIAM DODD, LL.D. Bust, viewed to the right. Black cassock and stole, tabbed clerical collar, powdered wig.

Oval, $1\frac{1}{4}$ by $1\frac{1}{2}$ in. On ivory. Reg.

This Ecclesiastic was executed for forgery in 1777. (101)

1. 1. 0 279 THE REV. WILLIAM ROMAINE. Bust, viewed to the right, eyes looking full. Black cassock, tabbed clerical collar, powdered hair. Leph.

Oval, $1\frac{1}{4}$ by $1\frac{1}{2}$ in. On ivory.

The subject of this miniature was a very famous Calvinistic divine.

From the Bowyer Collection. (34)

ENGLISH

Late XVIIth Century.

3. 10. 0 280 SHAKESPEARE. Represented full length, viewed to the right. He stands on a balcony with a green curtain with cord and tassel in the background to the right, a group of trees in the distance to the left. He wears a grey doublet and hose with lace-edged collar and short cape concealing the left arm; his right rests on a staff. The familiar, pointed beard and moustache. Quae.

Pencil. The face is drawn on vellum.

Rectangular, $9\frac{1}{2}$ by $15\frac{1}{2}$ in. On paper.

From the Wray Collection. (284)

ENGLISH

Late XVIIth Century.

1. 0. 0 281 WILLIAM III. Almost half-length, viewed to the right. He wears the George across his breast fixed to the left shoulder with a bow from which also hangs the medal of the Order of the Garter; lace cravat, long wig to the shoulders. L. Williams.

Pen and ink.

Oval, 5 by $3\frac{3}{4}$ in. On vellum.

Unframed. (534)

WILLIAM ESSEX

1783-1869.

- 282 NAPOLEON I. Bust, viewed full, face to the right. He wears a dark uniform with crimson collar and gold epaulettes; across the breast he wears the magenta ribbon of his Order, also a silver star and a medal on a crimson ribbon.

Oval, $1\frac{1}{4}$ by $1\frac{3}{4}$ in. Enamel.

Signed.

This is an *enamel* version of Augustin's famous portrait of the Emperor now in the Pierpont Morgan Collection. (See full inscription by Essex on the reverse).

It was given by the Duke of Wellington to the Marquess Wellesley. (253)

JOHN FABER, SENR.

1650-1721.

- 283 THE FIVE CHIEF ADMIRALS OF HOLLAND. A set of five portraits of marvellous fineness on one sheet. Consisting of four small bust portraits in full armour and wearing the ribbons of their Orders. They are arranged round a larger central portrait, also in armour, viewed to the left. High falling collar with tassels; the ribbon of an Order with the pendant jewel of the Elephant round his neck. Hair falling to the shoulders, small beard and moustache.

Inscribed: "Ter Eeren En Gedachtenisse Van den Wel Edelen Geboorne En Gestrengen Heer Jacob Van Wassenaer Ridder H^r van Opdam L Admiraal Gener^l: Van Hollant &c."

Plumbago. Square, $7\frac{3}{8}$ by $7\frac{3}{8}$ in. On vellum.

Signed and dated S'Gravenhagen, 1692.

Exhibited at the Victoria and Albert Museum, 1914-18, and described in the special Catalogue.

* * * Faber was born in Holland about the year 1650 and died at Bristol in 1721.

The Rijks Museum only contains three of Faber's drawings and the British Museum likewise has but three.

A VERY IMPORTANT DRAWING.

(328)

JOHN FABER, SENR.

- 284* THE EARL OF ATHLONE. Half-length, viewed full, face to the right, eyes looking to the left. In full armour. Lawn cravat, curly wig to the shoulders. D^r.
Willia

11. 10. 0

*Plumbago.**Oval, $4\frac{13}{16}$ by $3\frac{3}{4}$ in. On vellum.*

Signed and dated 1703.

Exhibited at the Burlington Fine Arts Club 1889, at Brussels in 1912, and at the Victoria and Albert Museum 1914-18. Described in the Catalogues; also in Foster's "Samuel Cooper and the English Miniature Painters of the XVIIth Century." Godert de Ginkel was one of William III's most famous Generals. The King created him Earl of Athlone. (67)

JOHN FABER, SENR.

- 285 MR. JOHN BULTEEL. Half-length, viewed full, head to the right, eyes looking to the left. Long white cravat, long curly wig. do

6. 0. 0

*Plumbago.**Oval, $4\frac{1}{2}$ by 5 in. On vellum.*

Signed and dated "J. Faber. Londini fecit 1699."

From the Collection of John Fisher, Bishop of Salisbury. (601)

JOHN FABER, SENR.

- 286 CHARLES I. Half-length, viewed full, face to the right, eyes looking full. A cloak with the Star of the Order of the Garter over his shoulders, the ribbon of the Garter and a medal round his neck; plain doublet, falling lace collar, high-crowned hat, the familiar beard and moustache. do

10. 10. 0

*Indian ink.**Oval, $5\frac{11}{16}$ by $4\frac{7}{32}$ in. On vellum.*

Signed.

Inscribed: "Carolus I. Mag: Brit: Fr: & Hib: Rex. Done from y^e Original Painting in the Possession of y^e Hon^{ble}. George Clarke in Oxford. by J: Faber."

The King is depicted "as he sat his trial in Westminster Hall, January 23, 1648. A Drawing with the Pen by J. Faber." See inscription on the back.



No. 342.



No. 286.

LOT 286—*continued*.

Exhibited at the Stuart Exhibition 1889, at Glasgow 1911, at Brussels 1912, and at the Victoria and Albert Museum 1914-17. Illustrated in the Brussels Exhibition Catalogue.

Described in Foster's "Samuel Cooper and the English Miniature Painters of the XVIIth Century."

This splendid plumbago is surely Faber's masterpiece. (16)

[See ILLUSTRATION.]

JOHN FABER, SENR.

- 287 CHARLES II. Half-length, viewed to the left, wearing the Crown and armour with an ermine cloak over it. The George around his neck, lace cravat. Long wig to the shoulders. Contained in a circle with "Carolus II" inscribed above, "D. G. Mag: Britannia Et. Franciæ Rex" below.

Plumbago.

Oval, $4\frac{3}{8}$ by $4\frac{3}{4}$ in. On vellum.

Signed: "J. Faber. Londini fecit."

From the Collection of John Fisher, Bishop of Salisbury. (600)

JOHN FABER, SENR.

- 288 CHARLES II. Full-length, in the robes of the Order of the Garter. The King is seated beside a table to the left, on which are placed the Crown and Sceptre. In the background, to the left, an open window, showing Windsor Castle in the distance; a curtain to the right.

Indian ink wash.

Rectangular, 11 by $8\frac{1}{2}$ in. On vellum.

This important drawing was afterwards engraved in mezzotint by the younger Faber, and is regarded as his *chef-d'œuvre*. When in the Hodgkins Collection it was ascribed to Samuel Cooper, but it was certainly drawn by Faber and inspired by Lely's famous portrait of the King. (520)

JOHN FABER, SENR.

- 289 P. V. DORP, L^t Admiraal van Holland en West Friesland. Half-length, viewed to the left. Cross-slashed doublet, a ribbon with an Order round his neck, a leathern strap across his breast; steel collar, with lace falling over it; broad-brimmed hat, hair to the ears, pointed beard and moustache. *Lady Bra*

Pen and ink.

Circular, diameter $3\frac{2}{3}$ in. On vellum.

Signed and dated 1693.

Exhibited at the Victoria and Albert Museum, 1914-18, and described in the special Catalogue. (511)

JOHN FABER, SENR.

- 290 I. V. GALEN, COMMANDEUR, 1653. Half-length, viewed to the right, eyes looking full. He wears a breastplate with the ribbon of an Order across it, a ribbon with pendant round his neck; frilled cravat; hair parted in the centre and falling in curls to the shoulders; beard and moustache. *Dr William*

Plumbago.

Circular, diameter $3\frac{2}{3}$ in. On vellum.

Signed and dated 1653.

Exhibited at the Victoria and Albert Museum, 1914-18, and described in the special Catalogue. (318)

JOHN FABER, SENR.

- 291 P. P. HEIN, L^t Admiraal van Holland. Half-length, viewed to the right, eyes looking full. Doublet with slashed sleeves; steel collar, a ribbon with a suspended Order over his breast, lace ruff. Short hair, pointed beard and moustache. *Fawc*

Plumbago.

Circular, diameter 3 in. On vellum.

Signed and dated Amsterdam, 1696.

Exhibited at the Victoria and Albert Museum, 1916-18. (579)

JOHN FABER, SENR.

- 292 MAJOR-GENERAL HILL. Half-length, viewed to the right. Face to the left; eyes looking to the right. Loose cloak, long cravat, long curly wig.

dy Brade
Plumbago.

Oval, $5\frac{1}{16}$ by 4 in. On vellum.

2.10.0

Signed and dated 1709.

- * * He was the brother of Abigail Hill, Queen Anne's favourite, and Page of Honour to the Queen.

Exhibited at the Victoria and Albert Museum, 1914-18. (285)

JOHN FABER, SENR.

- 293 JOAN GEORGE III OF SAXONY. Half-length, viewed full, face to the right, eyes looking to the left. A richly ornamented ermine-lined cloak about his shoulders, under which he wears a breastplate; lace cravat secured with a bow, powdered hair to the ears.

do
Pen and ink.

Circular, diameter $2\frac{1}{2}$ by $2\frac{11}{32}$ in. On vellum.

1.0.0

Signed and dated 1688.

Exhibited at the Victoria and Albert Museum, 1914-18, and described in the special Catalogue.

The earliest dated portrait by Faber that is recorded. (508)

JOHN FABER, SENR.

- 294 MARY II. Half-length, viewed full, face to the left, eyes looking full. Décolleté bodice decorated with bands of ermine and jewels. A looped string of pearls across the bosom, a necklace of large pearls, and pearl drops in the ears. Hair dressed high in curls and falling over the shoulders, a cluster of curls by the right ear.

uits
Plumbago.

Oval, $3\frac{1}{2}$ by 3 in. On vellum.

12.0.0

Inscribed: "Maria . D : G : Angliæ . Scotiæ . Franciæ & Hiberniæ Regina."

LOT 294—*continued*.

Exhibited at the Burlington Fine Arts Club, 1889, at Brussels in 1912, and at the Victoria and Albert Museum, 1914-18.

Illustrated in the Brussels Catalogue.

Described in Foster's "Samuel Cooper and the English Miniature Painters of the XVIIth Century."

JOHN FABER, SENR.

- 295 ADMIRAL SIR GEORGE ROOKE. Bust, viewed to the right, eyes looking to the left. A loose cloak about his shoulders, long lawn cravat, short curly wig.

Plumbago.

Oval, $4\frac{3}{16}$ by $3\frac{3}{8}$ in. On vellum.

Signed and dated, Chatham, August 18th, 1705.

Exhibited at the Burlington Fine Arts Club in 1889, at Brussels in 1912, and at the Victoria and Albert Museum, 1914-18.

Described in the Catalogues; also in Foster's "Samuel Cooper and the English Miniature Painters of the XVIIth Century."

Illustrated in the Victoria and Albert Museum Catalogue.

A VERY INTERESTING PORTRAIT.

(188)

JOHN FABER, SENR.

- 296 T. H. DE VRIES, Admiraal van Friesland. Half-length, viewed full, face to the left. In full armour. A ribbon across his breast, tab cravat. Hair in curls to the ears, pointed beard and moustache.

Plumbago.

Circular, diameter, $3\frac{2}{3}$ in. On vellum.

Signed and dated Amsterdam, 1693.

Exhibited at the Victoria and Albert Museum, 1914-18, and described in the special Catalogue.

(319)

JOHN FABER, SENR.

- 297 ADMIRAL VAN WASSENAER-OPDAM. Bust, viewed to the left. Wide falling collar; hair to the shoulders; the ribbon of an Order about his neck.

Indian ink.

Rectangular, $2\frac{1}{4}$ by 2 in. On paper.

(415)

1. 10. 0

JOHN FABER, SENR.

- 298 WILLIAM OF ORANGE (afterwards William III). Bust, in armour, viewed to the right. Cravat secured with a jewelled pin. Hair in curls to the shoulders.

Indian ink.

Circular, diameter $1\frac{3}{8}$ in.

On a piece of ivory resembling a counter.

This depicts the King at an early age. The inscription reads: "Wilhm's III, D.G. Prins V O. R."

(84)

1. 1. 0

JOHN FABER, SENR.

- 299 ADMIRAL SIR JAMES WISHART. Half-length, viewed to the left, eyes looking to the right. Full cloak, long cravat; full curly wig to the shoulders.

Plumbago.

Oval, $3\frac{2}{3}$ by $3\frac{3}{32}$ in. On vellum.

Signed and dated May 4th, 1704.

Exhibited at the Burlington Fine Arts Flub in 1889, at Brussels in 1912, and at the Victoria and Albert Museum, 1914-18.

Described in the Catalogues; also in Foster's "Samuel Cooper and the English Miniature Painters of the XVIIth Century."

(187)

3. 5. 0

JOHN FABER, SENR.

ALMOST CERTAINLY THE WORK OF.

- 300 AN ELDERLY MAN, name unknown. Half-length, viewed to the right. Brown coat buttoned almost to the chin, white neck-cloth; broad-brimmed brown hat, short brown hair.

Crayons.

Oval, 8 by 10 in. On paper.

Said to be signed and dated 1711, probably on the reverse.

(457)

1. 1. 0

JOHN FABER, JUNR.

1684-1756.

- 2.15.0
- 301 JOSEPH ADDISON. Half-length, viewed full, face to the right. Open coat, long neck-cloth, curly wig to the shoulders. *Lady*

*Plumbago.**Oval, $2\frac{3}{8}$ by $2\frac{1}{2}$ in. On paper.*

Exhibited at Brussels in 1912 and at the Victoria and Albert Museum, 1914-18. Described in the Catalogues of the Exhibitions.

From George IV's and the Bridge Collections.

AN IMPORTANT PORTRAIT.

(173)

JOHN FABER, JUNR.

- 302 FREDERICK THE GREAT. Half-length, viewed to the left, eyes looking full. He wears a richly embroidered coat with the ribbon and star of an Order on his breast. An ermine cloak across the left arm. Black stock, square curly wig in pigtail. Contained in a circle design with titular inscription below. *Pass*

*Pen and ink.**Rectangular, $10\frac{1}{4}$ by $14\frac{1}{4}$ in. On paper.*

(454)

JOHN FABER, JUNR.

- 303 GEORGE I. Bust, viewed full, face to the right. In Coronation robes. Lace cravat, long wig to the shoulders.

Plumbago, and pen and ink. Oval, $4\frac{3}{8}$ by $3\frac{3}{4}$ in. On vellum.

(309)

JOHN FABER, JUNR.

- 12/-
- 304 GEORGE I. Almost half-length, viewed to the left. Cap with ermine mantle and long lace cravat. He wears the collar of the Order of the Garter. Long wig to the shoulders. *Gr. Will*

*Pen and ink.**Oval, $4\frac{1}{2}$ by $5\frac{1}{4}$ in. On vellum.*

Unframed.

(537)

JOHN FABER, JUNR.

- 305 GEORGE I. Same as (537), except that it is executed in darker and richer tones.

Williamson

Pen and ink.

Oval, $5\frac{1}{8}$ by $4\frac{1}{4}$ in. On vellum.

16/-

Unframed.

(536)

JOHN FABER, JUNR.

- 306 GEORGE II. Half-length, viewed full, face to the right; eyes looking full. He is wearing Coronation robes with the George about his neck. Long lace cravat, curly wig to the shoulders.

do

Pen and ink.

Oval, $3\frac{3}{8}$ by $4\frac{1}{4}$ in. On vellum.

12/-

(332)

JOHN FABER, JUNR.

- 307 CHARLES II. Half-length, viewed to the right, eyes looking to the left. He wears a wide ermine cape. The George of the Order of the Garter about his neck. Stiff lace cravat with tassels, long wavy hair to the shoulders, small moustache.

gg

Pen and ink.

Oval, $3\frac{3}{4}$ by 5 in. On vellum.

6.0.0

- * * * This is a somewhat puzzling drawing. It has been given to Faber and is probably his work, but it somewhat closely resembles the work of Paton in certain respects, although in fineness of execution it is like the work of Faber. (507)

WILLIAM FAITHORNE.

1616-91.

- 308 RICHARD LE BELOMAN, called Zebolina, teacher of shorthand writing. Bust, viewed to the right, eyes looking full. He wears a loose cape thrown backwards over his shoulders and

well

5.10.0

LOT 308—*continued*.

wide falling collar with tassels. His hair, falling in curls to the shoulders, is confined in a tight skull-cap. Small pointed beard and moustache.

Red chalk.

Rectangular, $6\frac{3}{4}$ by $9\frac{1}{2}$ in. On paper.

This fine drawing was also engraved by Faithorne; the engraving is very rare.

From the Collections of Sir Mark Masterman Sykes and William Esdaile. (725)

WILLIAM FAITHORNE.

- 309 JAMES BODDINGTON (1630–1708). Half-length, viewed to the right. Open cloak, fan shaped lace cravat, hair falling to the shoulders.

A very powerful plumbago portrait drawn on the reverse of a playing-card (the nine of hearts).

Oval, $3\frac{11}{32}$ by $2\frac{1}{2}$ in. On a card.

Exhibited at the Victoria and Albert Museum, 1914–18. (354)

WILLIAM FAITHORNE.

- 310 CHARLES II. The King is represented viewed to the right. He wears a doublet and cloak with long wig to the shoulders. Small moustache.

Plumbago.

Rectangular, 11 by $8\frac{1}{2}$ in. On vellum.

Described in Foster's "Samuel Cooper and the English Miniature Painter's of the XVIIth Century."

An important example of Faithorne's work, and probably his finished study for the engraved portrait of the king.

(439)

[See ILLUSTRATION.]

2. 15. 0

Lady!

2. 5. 0

Cr



No. 310.



No. 312.



No. 313.

WILLIAM FAITHORNE

- 311 CHARLES II. Bust, viewed to the right, wearing the Crown.
 Ermine cape with the collar of the Order of the Garter, falling
 collar, hair to the shoulders. Large initials: "C" containing
 the numeral "II" and "R" to the left and right of the head.

Pen and ink.

Oval, $3\frac{7}{8}$ by 3 in. On vellum.

(429)

2.0.0

WILLIAM FAITHORNE.

- 311A JOHN MILTON. Half-length, viewed to the right, eyes looking
 full. A cloak drawn across his breast, falling folded collar.

Plumbago.

Oval, $2\frac{9}{16}$ by $2\frac{3}{32}$ in. On vellum.

Exhibited at Brussels in 1912 and at the Victoria and Albert
 Museum in 1914-18. Described in both Exhibition Catalogues.
 This differs from the portrait of the Poet, which Faithorne
 engraved in 1670.

(177)

7.7.0

WILLIAM FAITHORNE

- 312 A GENTLEMAN, name unknown. Half-length, viewed to the
 left, eyes looking full. He wears a brown velvet doublet with
 lawn sleeves, a jewelled ornament on his right shoulder, long
 lace cravat, and long brown wig to the shoulders.

Crayons.

Rectangular, 9 by $10\frac{1}{4}$ in. On paper.

(754)

14.0.0

[See ILLUSTRATION.]

WILLIAM FAITHORNE

- 313 NATHANIEL LEE. Half-length, viewed full, face to the left. He
 wears a plain white cloak. With his left hand he holds a dark
 cloak to his right shoulder. Hair parted in the centre and
 falling in long curls over his shoulders.

Plumbago.

Rectangular, $7\frac{3}{4}$ by 10 in. On paper.

Signed with Faithorne's initials (Latinized).

26.0.0

LOT 313—*continued.*

Exhibited at Brussels in 1912 and described in the Catalogue of the Exhibition.

Described in Foster's "Samuel Cooper and the English Miniature Painters of the XVIIIth Century."

Lee, known as "The Mad Poet," obtained fame for his versions of Shakespeare's play. (79)

[See ILLUSTRATION.]

WILLIAM FAITHORNE

25. 0. 0
314 SIR JOHN RERESBY. Bust, viewed to the left, eyes looking full. A cloak draped across his breast and disclosing his right sleeve, decorated with a jewelled buckle and long tasselled epaulette. Round falling collar. Hair to the shoulders. *Bor*

Plumbago.

Oval, $2\frac{1}{4}$ by $3\frac{11}{16}$ in. On a card.

In its original silver-gilt frame, with the initials "J. R. Bart." on the reverse.

Exhibited at the Victoria and Albert Museum, 1914-18, and illustrated in the special Catalogue.

Sir John Reresby, a devoted follower of the exiled Stuarts, was born in 1634 and died in 1689; both his "Travels" and "Memoirs" are of value.

As fine a plumbago portrait as can possibly be desired.

(299)

[See ILLUSTRATION.]

JAMES FERGUSON.

1710-76.

1. 15. 0
315 A BOY AND GIRL, names unknown. The boy half-length, viewed to the right, eyes looking full. Open coat, light waistcoat, frilled collar bound with a black ribbon, short hair. *Dr. Will*

Plumbago.

Oval, $2\frac{7}{16}$ by $1\frac{15}{16}$ in. On vellum.

Exhibited at the Victoria and Albert Museum, 1914-18.

The two miniatures are set *dos-a-dos* in one frame.

Ferguson attained great eminence as an Astronomer. In early life he travelled all over England and advertised these charming little portraits in the local papers "with frame and glass" for 15s. (526)



No. 314.



No. 436.

JAMES FERGUSON

- 316 A CLERGYMAN, name unknown. Viewed to the right. Clerical habit and square collar.

Plumbago.

Oval, 2 by 2½ in. On vellum.

(107)

1. 10. 0

JAMES FERGUSON

- 317 MISS E. HERVEY. Half-length, viewed to the left, eyes looking full. Black décolleté bodice with broad white fichu secured at the bosom with a black bow. She wears a pearl necklace tied with a black bow. Hair simply arranged and confined in a lace cap.

Plumbago.

Oval, 2 by 2½ in. On vellum.

(584)

3. 10. 0

JAMES FERGUSON

- 318 MISS HOARE OF WILTSHIRE. Half-length, viewed to the left, eyes looking full. She wears a black bodice with lace at the sleeves, and a broad lace stole. Her dark hair falls in ringlets to her shoulders over which is a white lace cap, pearl drop ear-rings.

Plumbago.

Oval, 2 by 2½ in. On vellum.

(880)

1. 1. 0

JAMES FERGUSON

- 319 MR. JOHN HERVEY. Half-length, viewed to the right, eyes looking full. Light open coat, black waistcoat, white cravat, round curly wig.

Plumbago.

Oval, 2 by 2½ in. On vellum.

(586)

1. 10. 0

JAMES FERGUSON

5. 0. 0
- 320 MISS MARY HERVEY. Half-length, viewed to the left, eyes looking full. She wears a dark décolleté bodice edged with lace and held together at the bosom with bands of silk, a string of pearls at her neck secured with a black bow. Her dark hair is simply arranged and confined in a small lace cap. *Paws & Day*

*Plumbago.**Oval, 2 by 2½ in. On vellum.*

(585)

JAMES FERGUSON

1. 1. 0
- 321 A LADY, name unknown. Viewed to the left. Décolleté bodice trimmed with lace, pearl necklace and ear-rings. *Stephens*

*Plumbago.**Oval, 2 by 2½ in. On vellum.*

(10a)

JAMES FERGUSON

1. 10. 0
- 322 A LADY, name unknown. Half-length, viewed to the left, eyes looking full. She wears a lace fichu over a dark décolleté bodice, laced up at the bosom; lace mob-cap tied under her chin in a bow. *Lady Bra*

Oval, 2 by 2½ in. On vellum.

(10)

JAMES FERGUSON

2. 0. 0
- 323 A LADY AND GENTLEMAN, names unknown. He is viewed to the right, eyes looking full. He wears an open coat and dark waistcoat, long scarf cravat, round curly wig. The lady is viewed to the left, eyes looking full. She wears a V-shaped bodice and lace fichu secured at the bosom with a bow, lace mob-cap decorated with bows and tied under the chin. *Stephens*

*Plumbagos.**Ovals, both measuring 2¼ by 2⅝ in. On vellum.*

Dated 1750.

(75 and 76)

JAMES FERGUSON

- 324 A LADY AND GENTLEMAN, names unknown. The lady half-length, viewed to the left, eyes looking to the right. Décolleté bodice edged with lace, the sleeves caught up with pearl clasps, a string of pearls across the bosom (right), pearl drops in the ears, a sprig of flowers in her hair which is simply arranged with one curl falling over the right shoulder.

1.5.0

Plumbagos. Ovals, $2\frac{1}{8}\frac{7}{8}$ by $1\frac{3}{8}\frac{1}{2}$ and $2\frac{1}{2}$ by $1\frac{3}{8}\frac{1}{2}$ in. On vellum.

Exhibited at the Victoria and Albert Museum, 1914-18, and described in the special Catalogue.

Signed.

(336 and 337)

JAMES FERGUSON

- 325 MR. E. NORMAN. MISS NORMAN. Half-length, viewed to the right, eyes looking to the left. The gentleman wears an open coat over a richly embroidered waistcoat, lawn stock with pendant black ribbons. Hair falling to the ears. The lady is viewed half-length to the left, eyes looking to the right. V-shaped bodice, cut square at the bosom, and pannier skirt; short sleeves edged with lace. Her hair, confined in a small lace cap, falls in curls to her right shoulder.

1.5.0

Plumbagos. Ovals, measuring $1\frac{7}{8}$ by $2\frac{3}{8}$ in. On vellum.

(130 and 131)

JAMES FERGUSON

- 326 A SET OF THREE PORTRAITS, TWO GENTLEMEN AND A LADY, names unknown.

Cock

Plumbagos. Ovals, measuring 2 by $2\frac{1}{2}$ in. On vellum.

These oval portraits by Ferguson, of the same type and treatment, are viewed almost half-length turned to the left or the right, the eyes looking in the opposite direction. The gentlemen wear the coats, waistcoats, and powdered wigs of the period, the ladies broad fichus trimmed with lace and bows and frilled mob-caps.

1.5.0

Dated 1749.

(70 to 72)

JAMES FERGUSON

1. 5. 0
327 "PEG" WOFFINGTON. Half-length, viewed to the right, eyes looking full. She wears a décolleté bodice with lace fichu secured at the bosom with a bow, lace mob-cap tied under the chin. A lock of her hair falls on the left shoulder. *Quaint*

Plumbago.

Oval, 1 $\frac{7}{8}$ by 2 $\frac{3}{8}$ in. On vellum.

From Lord Henniker's Collection.

(23)

FRANÇOIS FERRIÈRE

1753-1839.

25. 0. 0
328 CAPTAIN THOMAS MASTERMAN HARDY, R.N., the devoted friend of Nelson. Half-length, viewed to the right, eyes looking slightly to the left. Blue uniform with brass buttons, white cuff and lapels, black stock, short powdered hair. *Faint*

Oval, 2 $\frac{1}{4}$ by 2 $\frac{7}{8}$ in. On ivory.

(51)

FRANÇOIS FERRIÈRE

46. 0. 0
329 HORATIO, LORD NELSON (as a young man). Bust; face looking to the left. He wears an indigo coat with crimson lapels edged with gold braid and gold epaulettes, white frilled cravat, powdered hair. *do*

Oval, 2 $\frac{3}{8}$ by 2 $\frac{7}{8}$ in. On ivory.

This miniature belonged to the Admiral's sister, Susannah, who married Thomas Bolton. It is one of the earliest known portraits of Nelson.

Ferrière worked in Switzerland, Russia, and England. (247)

JOHN FINLAYSON

1730-73.

1. 1. 0
330 DAVID GARRICK, as Kitely in "Every Man in His Humour." Almost half-length, viewed slightly to the right, face to the left. He wears an olive and brown doublet, slashed with white near the left sleeve, a brown cloak across his shoulders, *Brad*

Lot 330—*continued.*

white falling collar edged with point lace ; brown hair parted in the centre and falling in curls to the ears.

Water colour.

Oval, $4\frac{1}{4}$ by $5\frac{3}{8}$ in. On vellum.

This drawing was engraved in 1769.

Exhibited at the Burlington Fine Arts Club in 1889.

From George Daniel's Collection.

Inscribed on the reverse, "David Garrick as Kitley in Every Man in His Humour. Fine original drawing (1769) this is engraved in mezz. Geo Daniel Canonbury," and in another hand "Bought at Sale of George Daniels at Sotheby & Wilkinsons." (683)

SCHOOL OF THOMAS FLATMAN

1637-88.

- 331 THE EARL AND COUNTESS OF CASTLEMAINE. The Earl is represented head and shoulders, viewed to the right, eyes looking to the left. Falling lace collar with tassels, long brown wig to his shoulders. The Countess is viewed to the left, eyes looking to the right. Light blue décolleté bodice edged with white, pearl necklace and ear-rings ; brown hair divided in a circle over the forehead, forming a fringe in front and disposed in curls over the head in back, one lock falling over the left shoulder.

Painted in oil on silver plates. Ovals, $2\frac{1}{4}$ by $2\frac{3}{4}$ and $2\frac{3}{8}$ by 3 in.

Barbara Villiers, Countess of Castlemaine, was created Duchess of Cleveland by Charles II.

These may have been painted in Holland, but in certain characteristics resemble the work of Flatman. (46 and 47)

SCHOOL OF THOMAS FLATMAN

- 332 HENRY CROMWELL. Fourth son of the Protector and Lord-Deputy of Ireland. Bust viewed to the right ; eyes to the left. Black coat, long white cravat, brown hair parted in the centre and falling to the shoulders.

In oil.

Oval, $1\frac{1}{4}$ by $1\frac{1}{2}$ in. On a card.

A REMARKABLE PORTRAIT.

(355)

JOHN FLAXMAN, R.A.

1755-1826.

- 30.0.0 333 THE ARTIST'S OWN PORTRAIT. He is viewed to the right, hair falling to the shoulders. The delineation of the shoulders and arms is omitted, but a beautifully drawn hand is placed before him as though clasping a book.

Crayons.

Rectangular, 7 by 12½ in. On paper.

Exhibited at South Kensington Museum in 1865. (370)

[See ILLUSTRATION.]

Agnes

JOHN FLAXMAN, R.A.

- 1.6.0 334 THE ARTIST'S OWN PORTRAIT. Head and shoulders, viewed to the left, hair falling to the shoulders. He wears an open coat with a broad collar, white waistcoat with frill.

Pencil and black chalk. Rectangular, 15 by 10½ in. On paper.

Windus Collection, Christie's, 1868.

Collection of Thomas Woolner, R.A.

Exhibited at the Exhibition of Old Masters, Royal Academy 1879 (number 342 in the Catalogue).

Exhibited at the Bath Gallery, 1919.

This is a much later portrait than the Self-portrait. (Lot 333).

(903)

Meatya

GOVERT FLINCK

1615-60.

- 5.10.0 335 A YOUTH, name unknown. Half-length, viewed to the right, face to the left, eyes looking to the right. Doublet with puffed sleeves, round white collar, velvet cap with large white plume, hair falling to the ears; gold chain and seal.

Black and white chalks. Rectangular, 8½ by 10½ in. On paper.

(670)

Cradden & Barne



No. 333.



JAKOB FOLKEMA

1692-1767.

- 336 HUMPHRY PRIDEAUX, DEAN OF NORWICH. Half-length, viewed to the left, wearing his Dean's gown, tab collar and long wig. His right hand rests on a book (his "Old and New Testaments Connected"); the base of a column in the background to the left. The whole contained in a frame with crest on a cornice below and a crown of acanthus leaves above.

4. 10. 0

Plumbago and Indian ink. Rectangular, 6½ by 8¾ in. On vellum.

This drawing, which dates from about 1715, was engraved.

(380)

SAMUEL FOLWELL

worked in Philadelphia at the end of the XVIIIth Century.

- 337 GEORGE WASHINGTON. A bust, viewed in profile to the left. He wears a high-collared coat with light facings, lawn cravat; powdered hair in pigtail with a rosette on the queue.

Indian ink and wash. Rectangular, 4 by 3 in. On a card.

4. 0. 0

Signed and dated 1791.

Exhibited at the Victoria and Albert Museum, 1913. (728)

CHARLES FORREST

Exhibited 1768-1776.

- 338 ADMIRAL SIR CHARLES SAUNDERS. Viewed three-quarter length. In the typical full dress costume of the reign of George II.

Pencil and wash. Rectangular, 12½ by 9¾ in. On paper.

5. 0. 0

Saunders shared with Wolfe the full glory of the siege and capture of Quebec.

* * * The present portrait dates from about 1750 in which year he was elected member for Plymouth. (820)

THOMAS FORSTER

flourished end of the XVIIth Century.

1. 1. 0
- 339 JOSEPH ADDISON (called a portrait of). Half-length, viewed to the right, eyes looking full. Full cloak edged with fur, lawn cravat, fluffy wig to the shoulders. *Mackes*

*Plumbago.**Oval, $3\frac{1}{2}$ by $2\frac{1}{8}$ in. On vellum.*

Signed and dated 1698.

Exhibited at the Victoria and Albert Museum, 1914-18, and described in the special Catalogue. (523)

THOMAS FORSTER

13. 0. 0
- 340 MR. G. BULTEEL. Half-length, viewed to the left, eyes looking full. Satin cloak across the right shoulder, long cravat with fringe ends. Full wig parted in the centre; one mass of curls falling in front over the left shoulder, another in back over the right. *Monte*

*Plumbago.**Oval, $3\frac{3}{8}$ by $4\frac{1}{4}$ in. On vellum.*

Signed and dated 1703.

Exhibited at the Victoria and Albert Museum, 1916-18.

From the Collection of John Fisher, Bishop of Salisbury. (612)

THOMAS FORSTER

17. 0. 0
- 341 MR. J. BULTEEL. Half-length, viewed to the right, eyes looking to the left. Dark cloak, full cravat, long curly wig falling over the shoulders to the waist. *do*

*Plumbago.**Oval, $3\frac{3}{8}$ by $4\frac{1}{4}$ in. On vellum.*

Signed and dated 1699.

Exhibited at the Victoria and Albert Museum, 1916-18.

From the Collection of John Fisher, Bishop of Salisbury. (598)

THOMAS FORSTER

- 342 MISS L. BULTEEL. Half-length, viewed full, face to the left, eyes looking slightly to the right. Open-necked bodice edged with lace, a girdle with pearls about the waist, the sleeves caught up below the shoulder with strings of pearls. A satin cloak over the right arm brought round and falling over the left forearm. Hair simply arranged in curls, a curl falling over the left shoulder.

Plumbago.

Oval, $3\frac{1}{4}$ by $4\frac{1}{4}$ in. On vellum.

Signed and dated 1700.

Exhibited at the Victoria and Albert Museum, 1916-18.

From the Collection of John Fisher, Bishop of Salisbury. (599)

[See ILLUSTRATION.]

THOMAS FORSTER

- 343 MISS MARY BULTEEL. Half-length, viewed full, face to the left, eyes looking to the right. Open-necked bodice edged with lace, a satin mantle over her left shoulder; hair simply arranged in curls, a lock falling to each shoulder.

Plumbago.

Oval, $3\frac{1}{2}$ by $4\frac{1}{2}$ in. On vellum.

Signed and dated 1700.

Exhibited at the Victoria and Albert Museum, 1916-18.

From the Collection of John Fisher, Bishop of Salisbury. (613)

THOMAS FORSTER

- 344 GENERAL CROFTS. Half-length, viewed full, face slightly to the right, eyes looking full. In full armour. White tie, long curly wig.

Plumbago.

Oval, $4\frac{1}{4}$ by $3\frac{9}{16}$ in. On vellum.

Signed and dated 1707.

General Crofts was the natural son of James, Duke of Monmouth, and Eleanor Needham.

Lot 344—*continued*.

(See inscription on the reverse).

Exhibited at Brussels in 1912 and described in the Catalogue of the Exhibition; also at the Victoria and Albert Museum, 1914-17, and illustrated in the special Catalogue. Described in Foster's "Samuel Cooper and the English Miniature Painters of the XVIIth Century."

From the Paulton Collection.

(185)

THOMAS FORSTER

- 345 A DIVINE, name unknown. Half-length, viewed to the right, eyes looking full. Black cloak, white tab collar. Curly wig to the shoulders.

*Plumbago.**Oval, $4\frac{7}{8}$ by $3\frac{1}{8}$ in. On vellum.**Qui*

Signed and dated 1711.

Exhibited at the Victoria and Albert Museum, 1914-18, and described in the special Catalogue. (525)

THOMAS FORSTER

- 346 A DIVINE, name unknown. Half-length, viewed to the right, eyes looking full. He wears a dark satin cape and hood about his shoulders, white tab collar, long curly wig.

*Plumbago.**Oval, $3\frac{5}{8}$ by $4\frac{3}{8}$ in. On vellum.**Mack*

Signed and dated 1709.

(755)

THOMAS FORSTER

- 347 JAMES DRAKE. Political writer, temp. Queen Anne. Nearly full face, turning slightly to the left and looking towards the spectator. He wears a heavy wig, which falls over his

Goula

THOMAS FORSTER

17. 0. 0
351 CHARLES MONTAGU, Earl of Halifax, First Lord of the Treasury. Half-length, viewed full, face to the right, eyes looking to the left. Full cravat, one end of which is drawn through a button-hole of his coat; long curly wig to the shoulders. *Gould.*

Plumbago.

Oval, $4\frac{3}{16}$ by $3\frac{1}{4}$ in. On vellum.

Signed and dated 1696.

Exhibited at the Victoria and Albert Museum, 1914-18.

(524)

THOMAS FORSTER

20. 0. 0
352 LORD HENRY SCOTT, aged 28. Bust, viewed to the left, eyes full. Long cravat, hair to the shoulders. *do*

Plumbago.

Oval, $1\frac{1}{2}$ by $1\frac{1}{4}$ in. On vellum.

Drawn in 1704.

Signed.

A tiny but most exquisite drawing.

Lord Henry was the son of the Duke of Monmouth and Anne Scott, Countess of Buccleuch in her own right. In 1706 he was created Earl of Deloraine. (652)

THOMAS FORSTER

20. 0. 0
353 SAMUEL PEPYS (called a portrait of). Half-length, seated half-right, with right arm bent, three-quarter face over right shoulder, eyes looking full. Dressed in silk robes, long fringed cravat, and full-bottomed curly wig. *Paws
Pays*

Plumbago.

Oval, $4\frac{7}{16}$ by $3\frac{7}{16}$ in. On vellum.

Signed and dated 1696.

Exhibited at South Kensington 1862.

From the Blaauw (1862) and Cosens Collections.

Sold at Christie's, 19 May 1890.

(852)

ATTRIBUTED TO THOMAS FORSTER

- 354 DR. THOMAS HAY, Professor of Medicine at Oxford. Half-length, viewed to the right, eyes looking full. Full cloak, long cravat, long curly wig to the shoulders.

Parlow
4. M.
Plumbago.

Oval, $3\frac{2}{8}\frac{9}{2}$ by $3\frac{1}{8}$ in. On vellum.

9. 10. 0

Drawn in 1696.

Signed Foster.

Exhibited at the South Kensington Museum in 1865 and at the Victoria and Albert Museum, 1914-18. Described in Foster's "Samuel Cooper and the English Miniature Painters of the XVIIth Century."

From the Meyrick Collection.

(225)

ATTRIBUTED TO THOMAS FORSTER

- 355 MRS. HAY. Half-length, viewed full, face to the right. She wears a satin cloak over a simple décolleté bodice. Hair parted in the centre and falling to the shoulders.

0
ady
Brade
Plumbago.

Oval, $3\frac{1}{8}$ by 31 in. On vellum.

2. 5. 0

Drawn in 1696.

Signed.

Exhibited at South Kensington Museum in 1865, also at the Victoria and Albert Museum, 1914-18, and described in the special Catalogue.

From the Meyrick Collection.

(226)

£ 1469 13. 0

THIRD DAY'S SALE.

JEAN HONORÉ FRAGONARD

1732-1806.

2. 0. 0
- 356 TWO HIGHLY FINISHED DESIGNS FOR SNUFF-BOXES. The first represents a semi-nude female figure, holding wreaths in both hands, one of which she is about to place on the head of a sleeping Cupid. *Meat*

The second represents a draped female figure, holding a garland. To the right a statue of a boy and a dog on a pedestal at the foot of which is a basin and ewer. Background of foliage.

Pencil. Circular, diameter $2\frac{3}{8}$ in. and $2\frac{1}{4}$ in. On vellum.
(305 and 305a)

WILLIAM FRAZER

Exhibited at the Royal Academy, 1806-11.

1. 10. 0
- 357 A GENTLEMAN AND HIS DAUGHTER, names unknown. The girl is represented almost full length, viewed in profile to the right, standing beside her Father, who is seated at a table, on which lies a map of India and two books. She is dressed in a simple white gown with short sleeves, a scarf draped across her breast; light brown hair. The Gentleman wears a black high-collared coat, short powdered hair. Curtain in the background. *Stephe*

Black and red chalk. Rectangular, $9\frac{1}{2}$ by 11 in. On paper.
Signed and dated 1810. (432)

FRENCH

XVIIth Century.

- 10/-
- 358 A MONK, name unknown. Three-quarter length, seated, viewed to the left. He is represented writing, wearing the cowl-cape and skull-cap of his Order, a medal on his breast. *Meat*

Pencil. Rectangular, $5\frac{1}{8}$ by $6\frac{3}{4}$ in. On paper.
(543)

FRENCH

XVIIth Century.

- 359 J. F. MESENGUYE, Jansenist. Three-quarter length, viewed to the left. He wears a soutane with cincture and tab collar and cape, wig and skull-cap. His left hand rests on a staff, his right hand holds a book. 1. 0. 0

*Pencil.**Rectangular, $5\frac{1}{8}$ by $6\frac{3}{4}$ in. On paper.*

(544)

FRENCH

Early part of the XVIIIth Century.

- 360 JAMES EDWARD STUART, James III of England and VIII of Scotland, called by some "The Old Pretender" Almost full length, in armour; viewed to the left, looking full face. He wears the blue ribbon of the Order of the Garter and the red collar of the Order of the Golden Fleece. Powdered hair in pigtail. 6. 0. 0

Oval, $1\frac{1}{2}$ by $1\frac{3}{4}$ in. On ivory.

From the Lindsay Collection.

(322)

FRENCH

Late XVIIIth Century.

- 361 A LADY AND GENTLEMAN, names unknown. Full lengths, representing a man in brown coat and knee-breeches leading a lady in a white dress through a garden. An altar with a fire burning up from two golden hearts (left), a tree and a temple in the background (right and left). 2. 10. 0

*In sepia.**Oval, $1\frac{5}{8}$ by 2 in. On ivory.*

(153)

THOMAS FRYE

1710-62.

- 362 QUEEN CHARLOTTE. Half-length, viewed full, face to the right inclined to the right. Décolleté bodice covered with an ermine-edged robe, black frilled collarette and pearl necklace. 1. 5. 0

LOT 362—*continued.*

in three loops. Brilliants encircled with pearls and three pearl drops in her ears. Hair brushed back from the forehead and confined in a loose mob-cap decorated with pearls. Her arms folded before her.

Pencil and black chalk. Rectangular, $13\frac{3}{4}$ by $20\frac{1}{2}$ in. On paper.

This portrait was drawn in 1761 and engraved. (669)

THOMAS FRYE

- 363 CHARLES CHOLMONDELEY, M.P. Half-length, viewed to the right, eyes looking to the left. High-cut coat, wig to the shoulders. Titular inscription below reading "Charles Cholmondeley Esq. of Vale Royal Cheshire who died Representative in Parliament of the County of Chester after 42 years service"; with a short verse commemorating his Parliamentary career. *Greg*

Plumbago. Rectangular, 9 by $12\frac{1}{2}$ in. On vellum.

(375)

[See ILLUSTRATION.]

WILLIAM THOMAS FRY

1789-1843.

- 364 THE DUKE OF WELLINGTON. Half-length, viewed full, face to the right. In uniform, wearing the insignia of the Garter, of the Golden Fleece, and four other Orders. Embroidered collar and black stock, short hair. *Rad*

Sepia. Rectangular, $8\frac{3}{8}$ by 11 in. On vellum.

Signed.

Drawn in 1815 and engraved.

It is framed with a proof of the engraving. (666)



No. 363.

HEINRICH FRIEDRICH FÜGER

1751-1818.

- 365 MADAME ELISABETH DE FRANCE. Bust, viewed full face, powdered hair in curls. She wears a white cloak edged with lace and blue ribbon, secured over the breast with a blue bow, décolleté violet bodice and lace fichu.

47. 0. 0

Oval, $1\frac{7}{8}$ by $2\frac{3}{8}$ in. On ivory.

This beautiful miniature of the heroic sister of Louis XVI is preserved in its original diamond frame.

Füger was known as "the Cosway of Vienna."

HEINRICH FRIEDRICH FÜGER

- 366 MARIA ELIZABETH, Princess of Baden and Duchess of Brunswick. Died 1805. Half-length, turned slightly to the left, face to the left, eyes full. She is dressed in a white Empire gown with blue girdle, blue scarf about the shoulders, brown hair.

28. 0. 0

Oval, $2\frac{1}{8}$ by $2\frac{1}{2}$ in. On ivory.

(689)

FULLER

- 367 FRANCES LEWIS, aged 50. Half-length, viewed to the right, eyes looking full. Loose bodice edged with broad ribbon, lace fichu folded well up under her chin, lace mob-cap tied under her chin in a bow, dark hair parted in the centre.

2. 0. 0

*Plumbago.**Oval, $2\frac{1}{4}$ by $2\frac{3}{4}$ in. On vellum.*

Signed and dated 1759.

Exhibited at the Victoria and Albert Museum, 1916-18. (569)

THOMAS GAINSBOROUGH, R.A.

1727-88.

- 368 MISS BEDINGFIELD of Oxburgh, Norfolk. Half-length. Eyes full, looking to the left. She wears a pink dress trimmed with heavy black lace, a pink ribbon, tied in a bow, is round

20. 0. 0

LOT 368—continued.

her neck. Her powdered hair is dressed high, and surmounted by an elaborate lace cap tied with pink ribbons.

A sketch.

Oval, $4\frac{5}{8}$ by $3\frac{1}{4}$ in. On paper.

FROM THE BEDINGFELD FAMILY COLLECTION.

(838)

THOMAS GAINSBOROUGH, R.A.

- 369 GAINSBOROUGH DUPONT AND TWO OTHER YOUTHS. A group representing three boys in a studio discussing a drawing which the youngest, seated in the centre, holds in his lap. The oldest boy, Gainsborough Dupont, the artist's nephew and pupil, stands to the right. The third boy stands between them farther back. On a table to the left stand a plaster cast of Homer and another bust.

Black chalk.

Rectangular, $17\frac{1}{2}$ by 18 in. On paper.

* * * THIS IMPORTANT DRAWING CONTAINS THE EARLIEST KNOWN PORTRAIT OF GAINSBOROUGH DUPONT. (404)

THOMAS GAINSBOROUGH, R.A.

- 370 DAVID GARRICK. Bust, viewed to the right. Coat and waistcoat with lace cravat, hair in pigtail.

Sepia

Oval, $1\frac{1}{2}$ by $1\frac{1}{4}$ in. On ivory.

* * * The technique of this little miniature is remarkable. Gainsborough certainly drew, for amusement or as studies for pictures, 2 portraits in sepia and signed a pencil sketch for one of them. This closely resembles one of these portraits.

(236)

THOMAS GAINSBOROUGH

- 371 A LADY, name unknown. Full-length, viewed to the left, head to the right and inclined to the right. Décolleté bodice with open fichu, secured at the bosom with a bow; long overskirt

LOT 371—*continued.*

trimmed with lace. Hair brushed up from the forehead and falling in curls about the neck ; a small cap at the back of the head. The left hand is raised in gesture, the right hand is extended downward.

Pencil.

Rectangular, 7 by 10¼ in. On paper.

Exhibited at the Bath Gallery, 1918.

(165)

THOMAS GAINSBOROUGH

- 372 A LADY, name unknown. Full-length, viewed in profile to the right. Frilled bodice with long sleeves, pannier skirt ; pearl drops in her ears. High-crowned hat decorated with flowers, her hair simply arranged. She holds a handkerchief in her hand ; a little dog runs beside her. Foliage in the background.

3. 0. 0

Pencil.

Rectangular, 9¼ by 14 in. On paper.

(421)

THOMAS GAINSBOROUGH, R.A.

- 373 THE PRINCESS ROYAL, eldest daughter of George III. Half-length, seated at a table writing. Eyes full, looking to the left. She wears a pink dress with a white muslin cape and a black shawl. Her powdered hair is dressed high, and covered with a white mob cap trimmed with black ribbon.

11. 0. 0

A brilliant sketch.

Oval, 5½ by 4¼ in. On paper.

(837)

Thomas Gainsborough

- 374 MR. THORPE. Three-quarters length, viewed to the left. His left hand is thrust in his waistcoat, a hat under his right arm, lace cravat, hair in pigtail.

2. 15. 0

Pencil.

Oval, 6½ by 5 in. On vellum.

This is probably the study for a picture.

(542)

DANIEL GARDNER

1750-1805.

5. 5. 0
- 375 LADY DARLINGTON. She is represented reclining on the grass in a wood, a dog beside her. Décolleté bodice and full skirt. Hair in curls to the shoulders.

Plumbago.

Oval, $10\frac{1}{2}$ by $8\frac{3}{4}$ in. On vellum. *Greg*

*** The original drawing for the engraving which was published under the title of "Fidelity." See copy of it in colours on the back.

Lady Darlington was the daughter of the sixth Duke of Bolton. (120)

DANIEL GARDNER

1750-1805.

- 376 MRS. GWYN, "the Jessamy Bride." Half-length, viewed slightly to the right. Green décolleté bodice with thin white scarf about the shoulders. Hair high *en pompadour*, small lace cap with black strings tied over the neck.

Oval, $3\frac{1}{8}$ by $2\frac{1}{2}$ in. On ivory. *Max*

56. 0. 0

Probably painted whilst Gardner was working in Sir Joshua Reynolds's studio.

Exhibited at Brussels in 1912 and illustrated in the Catalogue of the Exhibition.

*** This remarkably beautiful miniature is believed to be the only example by Gardner in a private collection, apart from the six or seven miniatures still in the possession of Gardner's descendants. Goldsmith's "Jessamy Bride" died at Weybridge in 1840, aged 86. (24)

[See ILLUSTRATION.]

HENRI GASCAR

1635-1701.

5. 0. 0
- 377 THE LORD JAMES BEAUCLERK, son of Charles II and "Nell" Gwyn. Bust viewed to the right. Jacket and falling collar. *Nichol*

LOT 377—*continued.*

His short curly⁷/₄ hair is bound with a wide ribbon and topped with a plumed⁴/₄ velvet cap tilted to the right.

Plumbago.

Oval, 8½ by 7 in. On vellum.

Drawn in 1671.

Drawing somewhat damaged. (504)

M. GAUCI

died 1820.

- 378 THE PRINCESS CHARLOTTE, daughter of George IV. Full-length, viewed in a garden with Windsor Castle in the background. Eyes full, looking to the left. She wears a white muslin rock with her bosom and arms bare. A pool of water is in the foreground beside which the Princess kneels pointing to a nest of young birds in a shrub.

Rectangular, 4¾ by 3¾ in. On ivory.

Signed and dated 1810. (839)

M. GAUCI

- 379 JOHN PHILIP KEMBLE AS CORIOLANUS. Half-length, viewed full, face to the left. He wears a black and white slashed doublet with lace collar and cuffs, an olive-green cloak lined in violet over his left shoulder. The left hand grasps the hilt of a sword, while the right holds a pair of white gloves. Short brown hair and side whiskers. In background, to the right, a crimson curtain, a column to the left.

Rectangular, 3½ by 4¾ in. On ivory.

Signed and dated 1817.

* * * Painted in June 1817, when Kemble made his final appearance on the stage in "Coriolanus."

Gauci was guillotined in 1820. (9)

SIR BALTHASAR GERBIER

1591-1667.

8. 0. 0
 380 A GENTLEMAN, name unknown. He is viewed to the right, eyes looking full. He wears a rich early Stuart costume, with a cloak brought round his waist and shoulder and falling over the right arm. The left hand rests on his hip, while the right holds a jewelled ornament suspended on a chain from his neck. Broad ruff collar and cuffs, hair brushed up from the forehead and falling to the ears. "Aetatis" inscribed to the left of his head in the background; the numerals "XXII" to the right. The whole contained in an ornamented circle (arms above) with circumscription, "Au ciel je fends les aisles cheminant sur la croix"; "B. Gerbier fecit 1616" below.

*Pen and ink.**Oval, 4 by 3 in. On vellum.*

Signed and dated 1616.

The arms on the miniature are Azure—a solitaire or in chief, an eagle displayed, arg.

* * Gerbier came to England in this same year (1616) and drew the miniature of Charles I, now in the Jones Collection at South Kensington Museum.

The present miniature is probably a portrait of one of the young nobles of the Court of James I.

Gerbier's miniatures are of great rarity. Only six are at present recorded:—

1. Prince Charles (afterwards Charles I), drawn in 1616, now at South Kensington Museum.
2. Maurice of Orange, also drawn in 1616.
3. Another portrait of the same Prince, in the Queen of Holland's Collection.
4. Frederick V of Bohemia.
(Numbers 2 and 4 are at the British Museum).
5. Henry, Duke of Gloucester (Pierpont Morgan Collection).
6. The present miniature.

(595)



No. 382.

GERMAN

Early XIXth Century, about 1810.

- 381 A LADY, name unknown. Half-length, viewed in profile to the left. Blue bodice with white fichu, lace collar and mob-cap tied under the chin. 2.5.0

*Crayons.**Oval, 5 by 4 in. On paper.*

(See label on the back).

(528)

EDWARD GIBSON

1668-1701.

- 382 THE ARTIST'S OWN PORTRAIT. Head and shoulders, almost in profile to the right, face turned to the right, eyes looking full. He wears a rose-coloured cloak, narrow white collar, blue cap. Short black hair. 2.3.0-0

*Crayons.**Rectangular, 7½ by 10½ in. On paper.*

Signed and dated 1690.

* * * This beautiful drawing, which is recorded by Horace Walpole in his "Anecdotes" as having been in the Tart Hall Collection, was afterwards in the Collections of Thane and Sir Thomas Lawrence.

Described in Foster's "Samuel Cooper and the English Miniature Painters of the XVIIIth Century," page 120.

No other drawing by Gibson is recorded. (250)

[See ILLUSTRATION.]

JAMES GILLRAY

1757-1815.

- 383 THE ARTIST'S OWN PORTRAIT. Half-length, viewed to the right, eyes looking full. Long coat, loose neck-cloth, curly wig in pigtail. 2.10.0

*Pencil.**Rectangular, 4¾ by 6 in. On paper.*

This is the original study for the miniature now in the National Portrait Gallery. (622)

JAMES GILLRAY

1. 15. 0
- 384 THE LAWYER AND MATRIMONY. One represents a jovial face in profile to the left. When inverted it becomes a character of woe. The other, a man and a woman smiling at each other. When inverted they glare in anger. *Har*

Pencil.

Ovals, measuring $6\frac{1}{2}$ by $7\frac{3}{4}$ in. On vellum.

(641 and 642)

CHARLES SAMUEL GIRARDET

1780-1863.

1. 1. 0
- 385 BLANCHE DE CASTILE. Half-length, viewed to the right. Décolleté bodice with full sleeves and white wristlets secured with jewels, a jewel at her bosom. Her hair, parted in the centre, falls down her back and is covered with white drapery, a fold of which she holds in her left hand. Her right hand rests on a pedestal. *Steph*

Pencil.

Rectangular, $4\frac{3}{4}$ by $5\frac{1}{4}$ in. On paper.

Unframed.

(548)

JEAN GIRARDET

1707-78.

4. 15. 0
- 386 A WOMAN, name unknown, aged 84. Half-length, viewed full, face to the right, eyes looking full. Wide red shawl about her shoulders, blue sleeves, black cap with frilled lace lappets falling to the shoulders. She holds a brown book in her hands. *Bo*

Circular, diameter $2\frac{1}{2}$ in. On ivory.

Signed.

From the Cooper Collection.

*** Girardet worked almost entirely for Stanislaus, King of Poland. His miniatures are of great rarity. (58)

JOHANN WOLFGANG VON GOETHE

1749-1832.

- 387 CHARLOTTE VON STEIN, "the beloved of Goethe." Bust, viewed in profile to the left. Bodice edged with falling ruffles, broad fichu. Fluffy hair to the ears, with a long curly lock falling over her shoulder.

Pencil.

Circular, diameter $2\frac{11}{32}$ in. On vellum.

Exhibited at the Victoria and Albert Museum, 1914-18, and illustrated in the special Catalogue.

- * * This remarkable miniature by the Poet-Artist (as well as that of the "Youth") was purchased from a member of the Von Stein family. (246)

JOHANN WOLFGANG VON GOETHE

- 388 A YOUTH OF THE VON STEIN FAMILY. Half-length, viewed in profile to the left. Coat with double cape, lawn cravat, short hair.

Plumbago.

Circular, diameter $2\frac{11}{32}$ in. On vellum.

Exhibited at the Victoria and Albert Museum, 1914-18, and described in the special Catalogue. (516)

HENDRICK GOLTZIUS

1558-1616.

- 389 EGIDIUS VAN BREEN, the Engraver. Drawn in his thirty-second year. (See long inscription on the reverse). Half-length, viewed full, face to the right. He wears a doublet with wide ruff, a high-crowned, wide-brimmed hat with a rosette at the side. Short wavy hair, pointed beard and moustache.

Plumbago.

Rectangular, $2\frac{3}{4}$ by 4 in. On vellum.

Dated 1592.

Exhibited at the Victoria and Albert Museum, 1917-18.

From the Collections of Van der Marck, D. Franken Dz, Van Gogh, and Sir Charles Eastlake. (502)

HENDRICK GOLTZIUS

- 390 DIRK FRISIUS, THE YOUNGER. He is represented with a falcon on his right wrist, and about to mount the back of a big St. Bernard dog. He is dressed in brown doublet and hose, brown hat, white ruff. Tree and landscape in the background.

Rectangular, $7\frac{1}{2}$ by $5\frac{1}{2}$ in. On copper. Peg

Painted in oils about 1596. This was engraved by Goltzius, and the various prints of it are well known, but all of them present certain differences from the present portrait. (113)

HENDRICK GOLTZIUS

- 391 ROBERT, EARL OF LEICESTER. Half-length, viewed to the right, eyes looking full. He wears a doublet with broad fur stole, soft ruff. Short wavy hair. Pointed beard and falling moustache.

Plumbago.

Rectangular, $3\frac{13}{16}$ by $2\frac{3}{4}$ in. On vellum. Colno

Signed and dated 1593.

Exhibited at the Victoria and Albert Museum, 1914-18, and illustrated in the special Catalogue.

From the Collections of Van der Marck, D. Franken Dz, Van Gogh, and Sir Charles Eastlake.

There is an interesting drawing on the reverse representing a child asleep. (428)

ATTRIBUTED TO FRANCISCO GOYA Y LUCIENTES

1746-1828.

- 392 A CARDINAL INFANT OF SPAIN. Half-length, viewed full. He wears a coat of cardinal red with lace frontals and wide lace collar to the shoulders, gold cross and chain round his neck, low-crowned sombrero with a crimson feather and crimson lining; the broad brim is turned up on the left side. Short blond hair.

Water-colour.

Rectangular, $3\frac{1}{2}$ by $4\frac{1}{4}$ in. On a card. Nick

This drawing was inspired by the portrait by Cuyt in the Städel Institute, Frankfurt. (88)

JAN VAN GOYEN

1596-1656.

- 393 A VIEW OF RIJNSBURGH. A Church surrounded with trees, seen across open country with a group of houses on the right.

yard
Pencil and Indian ink. Rectangular, $4\frac{1}{4}$ by 3 in. On paper.
See inscription on the reverse. (681)

1. 15. 0

JAN VAN GOYEN

- 394 ANOTHER VIEW OF RIJNSBURGH. A Church spire in the centre, surrounded by trees and open country. A house is on the right.

Pencil and Indian ink. Rectangular, $4\frac{1}{4}$ by 3 in. On paper.

These two tiny views are of extraordinary beauty and fineness. They recall the much later and better known miniatures of Van Blarenberghe.

See inscription on the reverse. (682)

2. 15. 0

JAN VAN GOYEN

- 395 A VIEW OF ROTTERDAM. A palace to the left with buildings to the left. The river is seen below with a landing stage and a boat pushing off.

amson
Pencil and Indian ink. Rectangular, $4\frac{1}{4}$ by 3 in. On paper.
Unframed. (840)

1. 4. 0

ANDREA GRAGLIA

Exhibited at the Royal Academy, 1777-91.

- 396 LADY SETON. Seated, half-length, viewed to the left. Simple white gown; her powdered hair, bound with a white scarf, falls in curls about her shoulders.

k
Oval, $2\frac{1}{4}$ by 3 in. On ivory.
Signed and dated 1796.

Exhibited at Glasgow in 1911, and at Brussels in 1912.

Graglia's signed miniatures are of great rarity. (93)

24. 0. 0

HUBERT FRANÇOIS GRAVELOT

1699-1773.

- 397 CATHERINE II ("THE GREAT") OF RUSSIA. Half-length, viewed to the left, eyes looking full. She wears a tight-fitting décolleté bodice and full satin cloak. Her hair is dressed high in curls. Contained in an ornamented circle, the Imperial crown and arms above, below a titular inscription in Latin flanked by two urns. *Meat*

1. 10. 0

*Indian ink.**Rectangular, 4 by 5½ in. On vellum.*

(445)

HUBERT FRANÇOIS GRAVELOT

- 398 CHARLES GARNEYS. Half-length of a boy, aged about 16, full face, in close curled wig, right arm advanced, left hand resting inside his waistcoat. *Stephen*

3. 0. 0

*Plumbago.**Oval, 5 by 4 in. On vellum.*

Inscribed on the reverse:—"Charles Garneys, Esq., bought at his sale July 20th 1808. Drawn December 15, 1738. Died aged 86." (849)

HUBERT FRANÇOIS GRAVELOT

- 399 CLARE GARNEYS. Half-length of a boy, aged about 15, eyes looking full, in close curled wig, body turned slightly to the left with right arm advanced. *Mich*

14. 0. 0

*Plumbago.**Oval, 5 by 4 in. On vellum.*

Inscribed on the reverse:—"Clare Garneys, Esq. Bought at the sale of the late C. Garneys, July 20th, 1808. Drawn December 15th, 1738." (851)

HUBERT FRANCOIS GRAVELOT

- 400 MISS GARNEYS. Half-length of a girl, aged about 14, viewed full face, in close frilled cap, her body turned slightly to *Septe*

2. 10. 0

LOT 400—*continued*.

right in close-fitting bodice, the right hand holding a closed fan rests on her left wrist.

Plumbago.

Oval, 5 by 4 in. On vellum.

Inscribed on the reverse :—"Miss Garneys. Bought at the Sale July 20th (1808). Drawn December 15, 1738. Died aged 76." (850)

JOHN GREENHILL

1649-76.

- 401 A GENTLEMAN AND HIS WIFE, names unknown. The Gentleman is viewed to the right, eyes looking to the left. Dark coat, square falling collar with tassels ; hair parted in the centre and falling to the shoulders.

The Lady is viewed to the left, eyes looking to the right. Décolleté bodice, hair parted in the centre, brought over the ears and gathered into a knot of curls behind ; a row of tight curls over the forehead, a long curl falling upon each shoulder, pearl necklace ; jewelled ear-rings, a gauze bow fixed to the right side of the head.

Indian ink.

Ovals, 4 by 4½ in. On paper.

(413 and 413a)

JEAN BAPTISTE GREUZE

1725-1805.

- 402 LA MARQUISE DE POMPADOUR. (See inscription on reverse). Same in composition as Lot 403, except that the rose is placed over the left breast.

Pencil.

Rectangular, 2⅞ by 2⅓ in. On paper.

This exquisite miniature is probably the finished study for the crayon portrait of the Pompadour (see next lot).

Exhibited at the Victoria and Albert Museum, 1914-18, and illustrated in the special Catalogue.

From George IV's and the Bridge Collections.

(172)

JEAN BAPTISTE GREUZE

15. 0. 0
- 403 LA MARQUISE DE POMPADOUR. Head and shoulders, viewed full. She is represented with head leaning slightly backward against buff cushions. She wears a blue bodice *en décolleté*, but covering the shoulders; two pink roses at her bosom, black lace necklet. Pendants of sapphires and pear-shaped pearls in her ears. Light brown hair, simply arranged; deep blue eyes. *Wid*

Crayons.

Rectangular, 12 $\frac{1}{4}$ by 15 $\frac{1}{2}$ in. On vellum.

For the original miniature study for this portrait, see preceding lot. (199)

WILLIAM GRIMALDI

1751-1830.

5. 10. 0
- 404 MASTER JOHN JOSHUA BUNBURY. Bust viewed full, face to the left. He wears a brown coat, white waistcoat and frilled collar, brown hair, cut short. *Pegg*

Oval, 2 $\frac{1}{4}$ by 2 $\frac{3}{8}$ in. On ivory.

A miniature version of Sir Joshua Reynolds's well-known portrait of the boy. (183)

WILLIAM GRIMALDI

25. 0. 0
- 405 THE COUNTESS OF HARRINGTON with Lord Petersham and the Honble. Lincoln Stanhope. She is seated, viewed to the right, on a green sofa with Lincoln Stanhope in her lap, dressed in a white frock and pink sash, a frilled cap with pink bow on his head. Lord Petersham peeps from behind the sofa on her right. She wears a white gown trimmed with lace and a lace fichu; a lace scarf about her powdered hair is secured under her chin in a bow; blue sash about her waist; a velvet band on her wrist. A black and white spaniel completes the group. A red curtain and a column in the background left and right. *Max*

Rectangular, 4 by 4 $\frac{3}{4}$ in. On ivory.

(654)

WILLIAM GRIMALDI

- 406 THE DUKE OF WELLINGTON. Half-length, viewed full, face to the right. In full uniform: scarlet coat, with high embroidered collar, gold braid and epaulettes. The ribbon of the Order of the Garter and the ribbon of another Order across his breast, the "Golden Fleece" with other Orders round his neck, on his breast the stars of six Orders; a gold-hilted sword at his hip. Short brown hair. The left arm is raised in gesture.

lacher

57. 0. 0

Rectangular, $3\frac{1}{2}$ by $4\frac{1}{2}$ in. Enamel.

For this enamel the Artist had four sittings from the Duke at Apsley House.

Exhibited at the Royal Academy in 1815.

This is one of the most remarkable portraits of the Duke.

(189)

PIERRE ADOLPHE HALL

1739-94.

- 407 THE DUC DE BRISSAC. Half-length in hunting costume, viewed full face. He wears a green velvet coat with red collar and red cuffs, and white lace ruffles. Red waistcoat trimmed with white lace and white lace scarf. Powdered hair, tied with a black ribbon.

om

35. 0. 0

In his left hand he holds the barrel of a gun. Landscape in background.

Rectangular, $2\frac{1}{2}$ by $1\frac{3}{4}$ in. On card.

This fine miniature is painted on the reverse of a Playing card (the seven of hearts).

(860)

PIERRE ADOLPHE HALL

- 408 A LADY, name unknown. Half-length, viewed to the right, head to the left and slightly inclined to the left. Her right arms rests on a pedestal and in her left hand she holds a white dove. She is dressed in a white décolleté bodice, with short sleeves edged with gold and pearls, gold silk girdle, ornamented with sapphires. A wreath of roses about her powdered hair.

20. 0. 0

Oval, $1\frac{3}{4}$ by $2\frac{1}{8}$ in. On ivory.

(587)

PIERRE ADOLPHE HALL

9. 0. 0
- 409 A YOUNG LADY, name unknown. She is viewed to the right, head inclined slightly to the left. She wears a dark habit with broad peaked collar and lapels, to one of which is pinned a bouquet of flowers. White fichu. Light hair falling in heavy curls to shoulders. *Can*

Indian ink, crayon and colour.

Circular, diameter $3\frac{1}{2}$ in. On paper.

Evidently the study for an important miniature. (304)

ATTRIBUTED TO HALL

OR THE WORK OF SOME EXCELLENT RUSSIAN PAINTER.

20. 0. 0
- 410 PAUL I, EMPEROR OF RUSSIA. Bust, looking to the left, eyes looking full. He wears a dark blue coat with gold buttons and a red collar. White silk cravat and frill. Grey hair tied in a pigtail. *do*

On ivory.

The Russian Orders of St. Andrew and St. Anne as well as the Order of St. John of Jerusalem are worn. (884)

FRANS HALS

1580-1666.

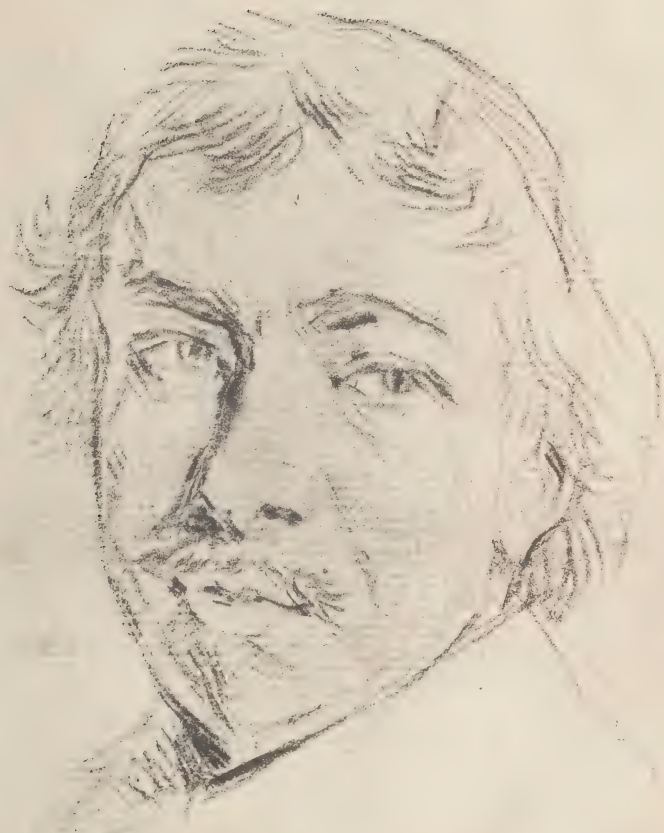
8. 0. 0
- 411 A GENTLEMAN, name unknown. He is viewed to the left, eyes looking to the right. Broad falling collar, hair to the ears, small pointed beard and moustache. *Don*

Pencil.

Rectangular, $5\frac{5}{8}$ by $6\frac{3}{4}$ in. On paper.

A powerful study for a portrait. Identified by Dr. Hofstede de Groot. (671)

[See ILLUSTRATION.]



No. 411.



No. 493



No. 414.

GEORGE PERFECT HARDING

1778-1853.

- 412 JOHN OVERTON. Almost half-length, viewed to the right. Stiff tab collar, curly wig to the shoulders, a cloak across the left arm.

raig
Indian ink.

Oval, 3 by 4 in. On paper.

Signed and dated 1800.

(535)

2. 10. 0

H. J. HARDING

Exhibited at the Royal Academy, 1823-25.

- 413 HELENA FOURMENT, Rubens's Wife. Bust, viewed to the left, eyes looking to the right. Décolleté bodice with scarf about the shoulders, pearl drops in the ears, short curly hair, wide-brimmed hat with plumes.

ellhorn
Pencil.

Oval, 5 by 5½ in. On paper.

Signed and dated 1824.

(178)

1. 10. 0

GEORGE HENRY HARLOW

1787-1819.

- 414 LORD BYRON. Almost half-length, viewed to the left, head in profile to the left. Drab high-collared coat and waistcoat. He wears the pointed collar that was named after him. Short brown curly hair.

ilphot
Water-colour.

Oval, 3¾ by 5 in. On paper.

*** This, the most famous of the portraits of the Poet, was painted in 1815 and engraved the same year.

It is framed in Newstead Abbey oak, and was given by Byron to his close friend, R. B. Hoppner (the English Consul at Venice), in 1821. See inscription on the back of the frame.

R. B. Hoppner was the son of John Hoppner, R.A., and the subject of one of Byron's poems.

Exhibited at the Burlington Fine Arts Club in 1889.

(220)

32. 0. 0

[See ILLUSTRATION.]

GEORGE HENRY HARLOW

3. 5. 0
- 415 THE HONBLE. LYDIA BYRON. Half-length, viewed in profile to the left. Décolleté bodice with wide ruff collar, a string of pearls about the neck. Her hair is dressed high *en pompadour* and adorned with a small tiara. *Stephen*

Pencil, heightened with colour. Oval, $2\frac{1}{2}$ by $3\frac{3}{4}$ in. On paper.

Exhibited at the Victoria and Albert Museum, 1916-18. (590)

GEORGE HENRY HARLOW

2. 10. 0
- 416 THE EARL OF CHARLEVILLE. Bust, viewed to the left. High-collared coat, thick wavy hair brushed up on the head. *Pe*

Pencil, heightened with colour. Oval, $3\frac{1}{2}$ by $4\frac{1}{4}$ in. On paper.

Exhibited at the Victoria and Albert Museum, 1916-18. (591)

GEORGE HENRY HARLOW

2. 10. 0
- 417 MARGARITA COGNI, the friend of Byron. Viewed to the right, wearing a white "Liberty" cap. *Phil*

Pencil. Rectangular, $7\frac{1}{2}$ by 10 in. On paper.

(695)

GEORGE HENRY HARLOW

1. 15. 0
- 418 THE LADY ANNE LINDSAY. She is represented full length, seated on the floor, face to the left; her arms are folded in her lap. A little dog "begging" is sketched in to the left. She wears a simple low-necked frock. Short hair. *Me*

Pencil. Rectangular, $8\frac{3}{4}$ by $10\frac{1}{4}$ in. On paper.

Lady Anne was a daughter of the 24th Earl of Crawford and Balcarres.

A DELIGHTFUL PORTRAIT.

(265)

CHARLES HAYTER

1761-1835.

- 419 MATTHEW CONSETT. Seated, half-length, viewed in profile to to left. High-collared coat, stiff cravat and stock, hair in pigtail.

Nelson

Pencil.

Oval, $3\frac{1}{8}$ by $4\frac{1}{4}$ in. On vellum.

1. 15. 0

Signed and dated 1802

(283)

CHARLES HAYTER

- 420 GEORGE HAYTER (afterwards Sir George), in his seventh year. (See inscription). Half-length, viewed full. Loose white jacket, high-crowned hat, short blond hair.

g

Pencil, heightened with colour. Oval, $2\frac{3}{4}$ by $3\frac{1}{4}$ in. On paper.

2. 10. 0

Drawn in 1799.

Exhibited at the Victoria and Albert Museum, 1916-18.

Sir George succeeded Sir David Wilkie as Painter-in-Ordinary to Queen Victoria.

(605)

CHARLES HAYTER

- 421 A LADY AND GENTLEMAN, names unknown. The lady is viewed in profile to the right, wearing a black décolleté bodice. Dark brown hair arranged in curls over the forehead, a lock falling to the shoulder; red hoop ear-rings. The gentleman in profile to the left with black coat, white poke collar and cravat, brown side whiskers and hair brushed forward.

hom

Crayons.

Oval, $3\frac{7}{8}$ by 5 in. On paper.

4. 0. 0

(313 and 314)

CHARLES HAYTER

- 422 HIS SKETCH BOOK, containing about 440 drawings (principally in pencil) for his miniatures. Amongst the portraits are those of his son George (afterwards Sir George), his wife and children, Charles Lamb, Lord Nelson, Charles Macklin and Joseph Munden (the actors), Dr. Johnson, etc.

byard

4. 10. 0

(596)

CHARLES HAYTER

7. 15. 0
- 423 A SERIES OF NINE PORTRAITS in XVIIIth Century costume. Busts, viewed to the left, of Mrs. H. Bouchier, Kitty Comber (Mrs. Stapleton), Miss Strange (daughter of Sir R. Strange), Mrs. Stevenson, George Hayter, and three other gentlemen and a lady, names unknown.

Pencil. Ovals, measuring about 3 by 4 in. On paper and vellum.

(606)

JOHN HAZLITT

1767-1837.

- 424 SAMUEL TAYLOR COLERIDGE. Almost half-length, viewed to the left. He wears a green coat and white waistcoat spotted with blue, white neck-cloth, brown hair falling to the shoulders.

4. 0. 0

Water-colour.

Oval, 4½ by 5 in. On paper.

This portrait probably dates from about 1794. It does not appear to have been engraved. Hazlitt's brother William, the Essayist, and Coleridge were very intimate friends.

AN IMPORTANT PORTRAIT.

(11)

JOHN HAZLITT

- 425 MISS MARGARET HAZLITT. The sister of the Essayist. Half-length, turned slightly to the right, face to the right. She wears a simple bodice of white, with wide white fichu. Brown curly hair.

26. 0. 0

Oval, 3 by 3½ in. On ivory.

Signed on the reverse.

Exhibited at South Kensington Museum in 1865, and at Brussels in 1912. Described in the Brussels Exhibition Catalogue.

This and the miniature in the Pierpont Morgan Collection prove Hazlitt to be a miniaturist of the highest rank. (151)

JOHN HAZLITT

- 426 WILLIAM WORDSWORTH. Bust in profile to the left. Brown coat, white cravat, short brown hair.

Water-colour.

Oval, $4\frac{3}{4}$ by $5\frac{3}{4}$ in. On paper.

Wordsworth

This, like the Coleridge portrait, dates from about 1794, or perhaps a little earlier.

14.0.0

It is believed to be the earliest extant portrait of the Poet.

AN IMPORTANT PORTRAIT.

(649)

BARTHOLOMEUS VAN DER HELST

1612-1670.

- 427 A STUDY FOR A MAN'S PORTRAIT. Half-length, viewed full, inclining to the right, eyes looking down. He wears a closely-buttoned coat with open sleeves, open cape, broad laced-collar. Hair falling to the ears, moustache and beard.

Uglaas

3.15.0

Plumbago.

Rectangular, $5\frac{1}{4}$ by $5\frac{1}{4}$ in. On paper.

Dated 1640.

(878)

NICHOLAS HILLIARD

1537-1619.

- 428 QUEEN ELIZABETH. Full length, viewed full. She wears a gorgeous costume of the period, consisting of a voluminous bell-shaped skirt and over-skirt, pointed bodice and puff sleeves; point lace ruff and jewelled cap. The left hand is held to the breast, while the other holds a fan.

one

Silver-point, pencil and wash.

Rectangular, $5\frac{1}{2}$ by $4\frac{1}{2}$ in.

20.0.0

On paper.

*** This highly important drawing so closely resembles the original design for the Great Seal of Elizabeth which was engraved in 1586, that it may well have been the work of Hilliard. It has also close affinities with his miniature paintings.

(358)

WILLIAM HOARE, R.A.

1707-1792.

19. 0. 0
429 DR. RICE CHARLTON OF BATH. Half-length, viewed in profile to the left. He wears a long wig reaching to his shoulders and the usual costume of his profession at that period. *Stoddard*

Pencil, slightly heightened with colour.

Rectangular, $7\frac{3}{4}$ by $6\frac{1}{2}$ in. On paper.

Signed and dated 1755.

Dr. Charlton was the friend and physician of Gainsborough during his residence at Bath. His portrait was painted by Gainsborough and exhibited at the Royal Academy in 1766. (847)

WILLIAM HOARE, R.A.

5. 5. 0
430 MRS. CHARLTON (companion portrait). Half-length. Viewed in profile to the left. She wears a large "mushroom" hat tied under her chin and a simple bodice with a scarf. *do*

Pencil slightly heightened with colour.

Rectangular, $7\frac{3}{4}$ by $6\frac{1}{2}$ in. On paper.

The wife of Dr. Charlton.

(848)

WILLIAM HOARE, R.A.

1707-1792.

1. 10. 0
431 GENERAL, THE EARL LIGONIER. In uniform with red waistcoat trimmed with gold lace. Hair in pigtail, he wears a three-cornered hat with cockade. *Stoddard*

Crayons and pencil.

Oval, $4\frac{1}{2}$ by $3\frac{3}{4}$ in. On paper.

This is probably the study for a picture. Unframed. (846)



No. 433.

JOHANN JAKOB HOCH

1750-1829.

- 432 A YOUNG MAN, name unknown. Half-length, viewed almost in profile to the right, High-collared coat, full cravat, powdered hair in pigtail.

*Pencil.**Oval, $9\frac{1}{2}$ by $12\frac{3}{8}$ in. On paper.*

Signed and dated 1787.

(367)

J. S. O

JOHN HOET

- 433 A GENTLEMAN, name unknown. He is standing, three-quarter length, viewed slightly to the left, eyes looking full. His right hand rests on a table, on which are an inkstand, writing materials, etc., his left hand is on his hip. He wears a long coat with turned-back cuffs ornamented with loops, disclosing white puff-sleeves, fan-shaped lace collar and black bow at the neck; hair parted in the centre and falling in curls to the shoulders.

*Plumbago.**Rectangular, 9 by $11\frac{1}{4}$ in. On vellum.*

Signed and dated 1673.

From the Hodges and Carrington Collections.

Little appears to be known of the Dutchman who drew this admirable portrait. (693)

J. O. O

[See ILLUSTRATION.]

WILLIAM HOGARTH

1697-1764.

- 434 MRS. BANKS. Full length, viewed to the left, eyes looking full. She is seated in a "Chippendale" arm-chair, dressed in a tight-fitting bodice, wide "hooped" skirt with lace at the neck and sleeves. Ringlets to her shoulders and a lace mob-cap.

*Pencil.**Rectangular, $10\frac{1}{2}$ by 7 in.*

This appears to be a study for a portrait. A head in red

S. O. O

LOT 434—*continued*.

chalk, is sketched on the margin and there are five studies for portraits, in red and black chalk, on the reverse.

From the Collection of Thomas Banks, R.A., and Sir Edward Poynter, P.R.A. (894)

WILLIAM HOGARTH

1697-1764.

17. 10. 0
- 435 A YOUNG LADY, name unknown. She is represented half-length, seated before an oval mirror with her back to the spectator, so that a portrait of her face is reflected in it. She is dressed in a bright blue dress with lace collar. Over her brown hair, arranged in neat curls falling to the neck, she wears a lace cap, tied at the back with a small pink bow. A piece of lace hangs from the back of the chair in which she sits. In the background a yellow curtain. *Surles*

Oval, 2 by 2 $\frac{3}{8}$ in. On ivory.

A very remarkable miniature.

- * * There seems to be no other name that can be suggested for this miniature but that of Hogarth. (527)

HANS HOLBEIN

1493-1543.

20. 0. 0
- 436 JAMES THE FIFTH OF SCOTLAND. Head and shoulders to the left, wearing a breastplate. High-collared coat and ruff, hair falling to the ears, small beard; unornamented round cap. He wears the collar of the Order of the Golden Fleece, which was conferred on him by the Emperor Charles V in 1535. See contemporary inscription on the reverse. *Monte*

Indian ink and wash. Rectangular, 3 $\frac{1}{4}$ by 4 $\frac{1}{8}$ in. On paper.

From the Collection of the Earl of Arundel and Norfolk (1586-1646).

There appears to be good reason for accepting this as an original drawing by the master. Its provenance is undoubted.

(441)

[See ILLUSTRATION.]



No. 437.

WENCESLAUS HOLLAR

1607-77.

- 437 EDWARD VI, after Holbein. Half-length, viewed full. He wears a doublet and sash, long sleeves with frilled cuffs. A cape is fastened with a jewelled clasp to his left shoulder. Tight-fitting cap, over which he wears a hat with an ostrich plume. The left hand holds a rattle, the right is raised in gesture.

Helham

10. 10. 0

*Plumbago.**Rectangular, 10 by 8 in. On paper.*

The original drawing for the famous engraved portrait published in 1650. (See a print on the reverse.)

Exhibited at Brussels in 1912 and fully described in the Catalogue of the Exhibition.

From the Butler Collection.

Surely one of the finest of Hollar's drawings. (136)

[See ILLUSTRATION.]

WENCESLAUS HOLLAR

- 438 THE PANORAMIC VIEW OF PASSAU.

*Pen and ink.**Rectangular, 5 by 21 in. On paper.*

gg

Signed in full and dated 1636.

9. 0. 0

From Dr. Wellesley's Collection.

A VERY NOTABLE DRAWING. (570)

WENCESLAUS HOLLAR

- 439 AMALIA OF SOLMS, Princess of Orange, grandmother of William III of England. Bust, viewed to the left, eyes looking full. She wears an elaborate bodice trimmed with lace and having puff sleeves, very broad lace Medici collar. Necklace of large pearls and two ropes of equally large pearls fall from her shoulders and over her corsage, diamond brooch with a drop-pearl.

Law

10. 0. 0

LOT 439—continued.

Her hair, worn *en masse*, is decorated with a white feather.

Pen and ink.

Oval, 5 by $4\frac{1}{2}$ in. On vellum.

Inscribed by Hollar, on a tablet at the base, "Actatis XXXV, anno 1634."

AN IMPORTANT DRAWING.

(872)

[See ILLUSTRATION.]

ATTRIBUTED TO WENCESLAUS HOLLAR

1607-77.

- 440 STEFANO DELLA BELLA, the famous engraver. Half-length viewed in profile to the right, face to the right, eyes looking, full. He wears a loose cloak. The left hand raised in gesture. Hair in curls to the shoulders, small pointed beard and moustache. *Mealy*

Plumbago.

Rectangular, $5\frac{1}{8}$ by $4\frac{5}{8}$ in. On paper.

Exhibited at the Victoria and Albert Museum, 1916-18.

We know of no other Artist, of the period, to whom we can attribute this drawing.

(480)

ROBERT HOME

1751-1834.

- 441 MAJOR-GENERAL SIR ARTHUR WELLESLEY, K.B., afterwards the Duke of Wellington. Almost half-length, viewed to the right. In uniform with the ribbon and star of the Order of the Bath. Black stock, short hair. *do*

Pencil and sepia.

Rectangular, $5\frac{3}{4}$ by $7\frac{1}{4}$ in. On paper.

- * * * Drawn in India in 1804 or 1805. This is the original study for the well-known picture, which was the first engraved portrait of Wellington. Home also painted a portrait of the Marquess Wellesley whilst in India.

(467)

HORACE HONE

1756-1825.

- 442 MRS. BUTLER. Bust, viewed almost full face. She wears a violet bodice covered by a white fichu edged with lace. Gold chain about her neck, white turban with a circlet of pearls, powdered hair.

Oval, 2 $\frac{1}{8}$ by 2 $\frac{5}{8}$ in. On ivory. 34.0.0

Signed and dated 1796.

Exhibited at Brussels in 1912.

Hone's finest miniatures (of which this is certainly one) were painted before he left Dublin for London in 1800.

From the Dunn-Gardner Collection. Noted in Strickland's "Dictionary of Irish Artists" vol. i, page 510. (109)

HORACE HONE

- 443 GEORGE SAVILE, Junr. Bust, viewed to the right, looking full. He wears a purple coat, white waistcoat and cravat secured with a brooch. Powdered wig.

Oval, 1 $\frac{1}{4}$ by 2 $\frac{3}{8}$ in. On ivory. 23.0.0

Signed and dated 1782.

(310)

NATHANIEL HONE, R.A.

1718-84.

- 444 SIR JOSEPH BANKS, BART., F.R.S. Half-length, viewed to the right, eyes looking slightly to the left. He wears a dark green velvet coat with a high collar, white lace frill and white cravat. Powdered hair, tied with a black ribbon.

Oval, 1 $\frac{7}{8}$ by 1 $\frac{1}{2}$ in. On ivory. 23.0.0

Painted when Sir Joseph was 25 years old.

Signed and dated 1768, and inscribed on the reverse, "Jos. Banks, Esq., aged 25."

See Lot 709 for companion miniature.

(910)

NATHANIEL HONE, R.A.

1718-84.

35. 0. 0
- 445 MISS SARAH SOPHIA BANKS, sister of Sir Joseph Banks, Bart., G.C.B., F.R.S. Bust, viewed to the right, eyes looking to the right. She wears a décolleté pink bodice trimmed with white lace, her dark hair is ornamented with pink rose-buds and secured with a pink ribbon. Pearl necklace and pearl ear-drops. *Bou*

Oval, $1\frac{7}{8}$ by $1\frac{1}{2}$ in. On ivory.

Signed and dated 1768, and inscribed on the reverse:—

"A love here fixd can very seldom err,"

"Who loves her best, is best Philosopher."

From the Family Collection, with 444 and 708. (909)

NATHANIEL HONE, R.A.

19. 0. 0
- 446 A CLERGYMAN, name unknown. Bust, viewed to the right, looking full. Black cassock, stole, white tabbed clerical collar, powdered wig. *Dur*

Oval, 1 by $1\frac{1}{4}$ in. Enamel.

Signed and dated 1760. (38)

NATHANIEL HONE, R.A.

14. 0. 0
- 447 A LADY, name unknown. Bust, viewed to the left. She wears a light grey décolleté bodice edged with lace and pearls with a larger pearl pendant in centre. In her hair—powdered in front, with brown curls falling to the neck at back—she wears a multi-coloured jewelled ornament. *Med*

Oval, $1\frac{1}{4}$ by $1\frac{1}{2}$ in. Enamel.

Signed and dated 1762. (17)

NATHANIEL HONE, R.A.

- 448 MR. PITT. A member of the Chatham family, but the exact name is unknown. Almost half-length, viewed to the right, He wears a light yellow double-breasted coat with blue lapels embroidered in silver. White cravat, powdered wig.

16. 0. 0

early and

Oval, $1\frac{1}{4}$ by $1\frac{5}{8}$ in. Enamel.

Signed and dated 1750.

From the Schloss Collection.

(418)

GERARD VAN HONTHORST

1590-1656.

- 449 A YOUTH, name unknown. Half-length, viewed full, face to the left, eyes looking to the right. He wears a coat clasped in front with jewels. A cloak draped over the right shoulder and arm, the left rests on his hip; lace cravat, hair to the ears. A curtain and foliage in the background.

1. 10. 0

done

Pencil and Indian ink.

Oval, $7\frac{1}{2}$ by $6\frac{1}{2}$ in. On vellum.

(540)

JACOBUS HOUBRAKEN

1698-1780.

- 450 "THE PROTECTOR" SOMERSET. Half-length, viewed to the right, enveloped in a cloak, from which protrudes his right hand, holding the George of the Order of the Garter by its ribbon. Narrow white collar, dark cap ornamented with a plume and jewel on the right side, long beard and moustache.

gony

Plumbago.

Oval, $9\frac{3}{4}$ by $10\frac{5}{8}$ in. On vellum.

17. 11. 0

The original drawing for the well-known engraved portrait.

(257)

JOHN HOPPNER, R.A.

1758-1810.

20. 0. 0
- 451 MISS BERIDGE. Half-length, face to the right, looking to the right. She wears a white décolleté bodice, and pale blue fillet about her powdered hair. Red curtain in background.

Oval, $1\frac{1}{8}$ by $2\frac{3}{8}$ in. On ivory. *Griff*

Exhibited in Brussels in 1912 and described in the Exhibition Catalogue.

From the Barnard Collection.

(118)

JOHN HOPPNER, R.A.

57. 0. 0
- 452 MRS. DELANY. Half-length, viewed full, face to the right. She wears a simple bodice with short frilled sleeves to the elbow, long gloves, white fichu brought well up under the chin, a dark shawl edged with lace about her shoulders and tied over the bosom in a bow. Elaborate hat with soft bonnet-brim falling round the head, surmounted with large bows.

Pencil.

Rectangular, 11 by $14\frac{1}{2}$ in. On paper. *Stephens*

Born Mary Granville, she was married to Mr. Delany in 1743 and died in 1788 in her eighty-ninth year. Both her "Autobiography" and "Letters" have been published. She was godmother to the Earl of Mornington.

This noble drawing depicts her in extreme old age. (147)

[See ILLUSTRATION.]

JOHN HOPPNER, R.A.

21. 0. 0
- 453 LADY CHARLOTTE PERCY. Half-length, looking to the left. She wears a simple white décolleté bodice and pale blue sash. Her powdered hair is bound with a white turban.

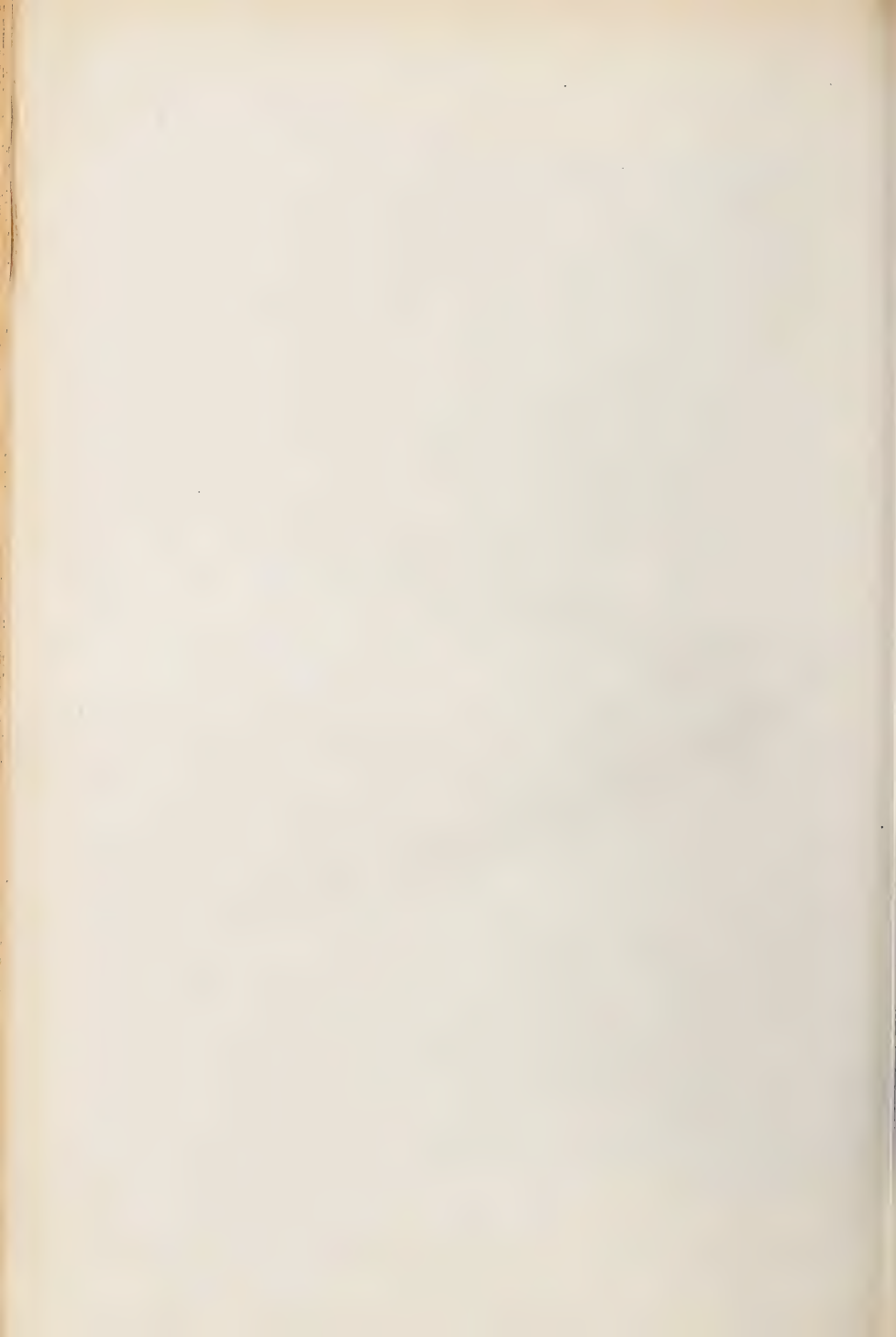
Rectangular, 3 by $3\frac{1}{4}$ in. On ivory. *Pag.*

This miniature is believed to be the study for the well-known picture painted in 1794. The picture is now in the possession of the Duke of Northumberland.

Only two other miniatures besides those in this collection



No. 452.





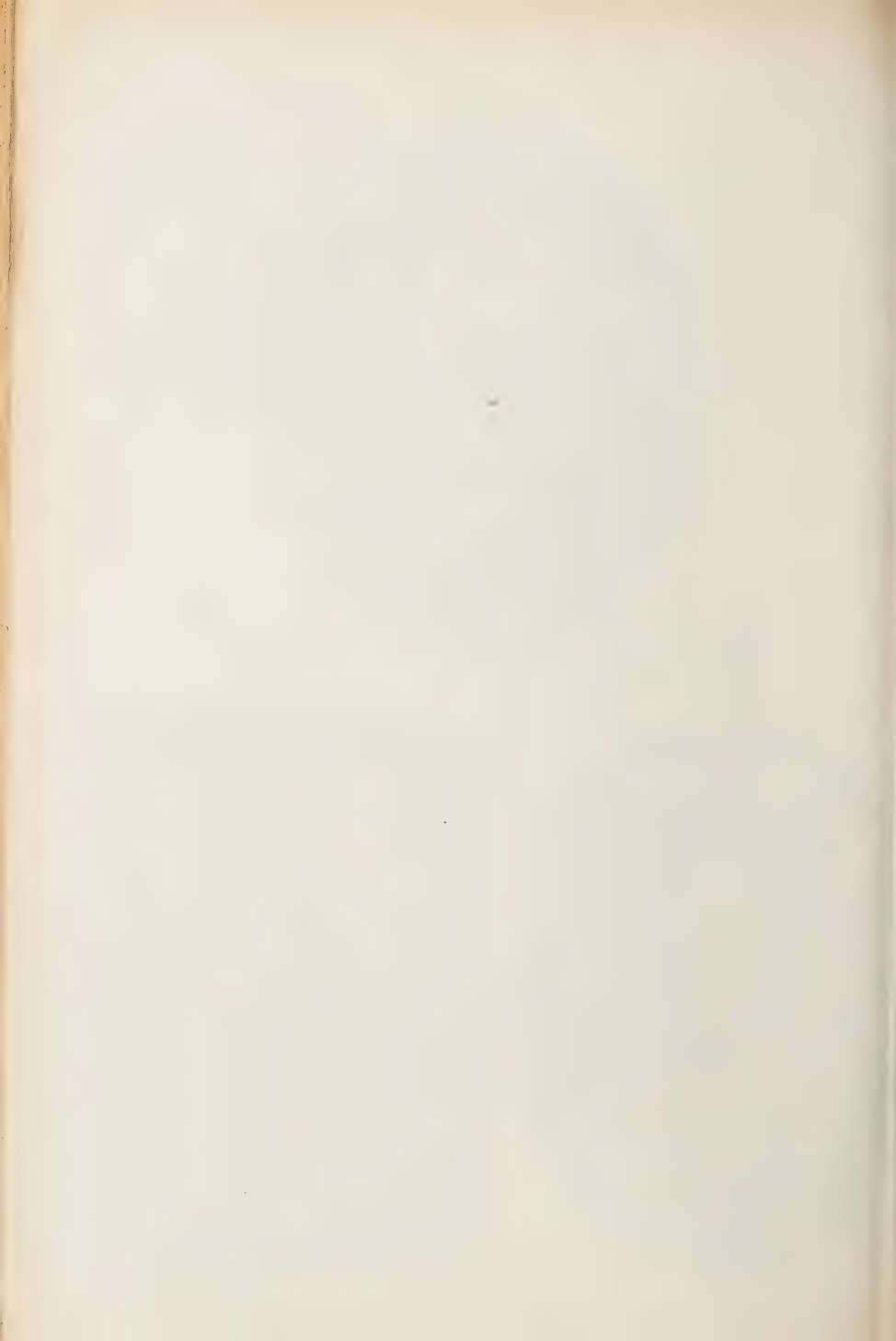
No. 765.



No. 376.



No. 453.



LOT 453—*continued*.

can be, with any certainty of attribution, ascribed to Hoppner, one of them is in the Pierpont Morgan Collection.

The engraved inscription was on the frame when the purchase was made from the descendant of the lady who is represented.

(288)

[See ILLUSTRATION].

JOHN HOPPNER, R.A.

- 454 SARAH SIDDONS. Three-quarter length, viewed almost in profile to the left. Fluffy bodice, full skirt, mushroom hat, with streamers, tied under the chin.

Pen and ink.

Rectangular, 6 by 8 in. On paper.

An exceedingly powerful sketch.

(482)

11. 0. 0

ATTRIBUTED TO JOHN HOPPNER, R.A.

- 455 A GIRL, name unknown. Full length, seated on the ground, viewed to the right. She wears a loose, short-sleeved smock and soft hat; short hair. Her hands are held clasped before her.

Pencil.

Rectangular, 6 $\frac{5}{8}$ by 8 $\frac{3}{8}$ in. On paper.

(764)

1. 5. 0

CHRISTIAN HORNEMAN

1765-1844.

- 456 PRINCE RUPERT [OR PRINCE MAURICE, or one of their brothers]. Bust, viewed to the right, eyes full. He wears a grey doublet with broad, falling lace collar, the red ribbon of an Order across his breast. Brown hair parted in centre and falling in curls to the shoulders.

Oval, 1 $\frac{1}{4}$ by 1 $\frac{1}{2}$ in. On ivory.

Very little is known of this Danish Miniaturist.

(468)

1. 0. 0

JOHN HOSKINS, SENR.

flourished 1630-64.

15. 0. 0
- 457 THOMAS, LORD FAIRFAX. The Parliamentary General. Half-length, in armour, viewed to the left, eyes looking to the right. Short lace cravat. Soft dark brown hair falling over the shoulders, moustache, small tuft under lower lip. *Bea*

Oval, 2 $\frac{3}{8}$ by 1 $\frac{3}{4}$ in. On vellum.

An important miniature enclosed in a remarkably good and contemporary enamel frame. (237)

JOHN HOSKINS, SENR.

40. 0. 0
- 458 HENRIETTA MARIA, Queen of Charles I. (Believed to represent her.) Half-length, viewed to the left, eyes looking right. She wears a white décolleté bodice decorated with pearl and topaz clasps; pearl drops secured to the ears with pink bows, pearl necklace, pearls in her hair, which is parted in a circle round the forehead and disposed in heavy clusters of tight curls over the ears with a fringe of curls over the brow. *Stephen*

Plumbago and crayons. Rectangular, 7 by 8 $\frac{1}{2}$ in. On paper.

In the original tortoise-shell frame.

- * * A superb portrait recalling that of the Countess of Dysart, by Hoskins, at Ham House. (349)

[See ILLUSTRATION.]

OZIAS HUMPHRY, R.A.

1742-1810.

42. 0. 0
- 459 COLONEL CARNAC. Bust, viewed to the right in profile. He wears a scarlet uniform with blue facings, gold and blue epaulettes, white cravat and frill. His iron-gray hair falls to his shoulders and is tied with a black ribbon. *Had*

Oval, 2 by 1 $\frac{1}{2}$ in. On ivory.

Signed and dated, "O.H. pinxit, Calcutta 1786" (on the reverse).

One of the finest miniatures by Humphry that has ever been sold. (882)



No. 458.



OZIAS HUMPHRY, R.A.

- 460 JOHN FLAXMAN, R.A. Bust, face to the left, looking left. Brown hair falling about his shoulders. He wears a green coat, white waistcoat with pearl buttons and white cravat.

Volocher

Oval, 1 $\frac{1}{8}$ by 2 in. On ivory.

10. 0. 0

Exhibited at Brussels in 1912 and illustrated in the Exhibition Catalogue, but erroneously catalogued as the work of Bone.

A most beautiful miniature depicting Flaxman as a youth.

From the Addington and Falcke Collections. (53)

OZIAS HUMPHRY, R.A.

- 461 Believed to represent WARREN HASTINGS. Bust, viewed to the right, looking full. He wears a bluish-green coat, white waistcoat edged with gold, white neck-cloth, powdered hair.

Huffiths

Oval, 1 $\frac{1}{4}$ by 1 $\frac{7}{8}$ in. On ivory.

9. 0. 0

Humphry visited India in 1784, and the present miniature probably dates from this visit.

There is good evidence for considering the portrait to represent Hastings. Humphry painted several portraits of Hastings.

(37)

OZIAS HUMPHRY, R.A.

- 462 JOHN HOOLE, Translator of Tasso. He is represented half-length, viewed in profile to the left, seated in an armchair reading a book, which he holds in his right hand. He wears a plain coat and neck-cloth. Powdered wig in pigtail with four tight curls over his ear, spectacles on his nose. A column and curtain in the background.

eatyard

Pencil, heightened with colour.

Rectangular, 7 by 8 $\frac{3}{4}$ in. On paper.

5. 0. 0

This portrait was drawn in 1784 and afterwards engraved.

AN INTERESTING PORTRAIT.

(721)

OZIAS HUMPHRY, R.A.

1742-1810.

2. 10. 0
- 463 A LADY AND GENTLEMAN, names unknown. He is represented half-length, viewed in profile to the left, dressed in XVIIIth century costume. The Lady is in profile to the right, wearing a turban. *Moore*

Pencil. Both are rectangular, measuring $7\frac{1}{2}$ by 10 in. On paper.

Signed. (95 and 95a)

OZIAS HUMPHRY, R.A.

13. 0. 0
- 464 ELIZABETH LINLEY, afterwards Mrs. R. B. Sheridan. Half-length. She is represented in profile to the left, dressed in white bodice with sleeves and blue girdle. Her brown hair, which falls in curls upon the shoulders, is bound up with a white scarf tied in a bow at the top of the head. *Greg*

Pencil, heightened with colour. Oval, $2\frac{3}{4}$ by $3\frac{3}{8}$ in. On paper.

Exhibited at the Victoria and Albert Museum, 1916-17.

Humphry lodged with the Linley's at Bath. At the period of this miniature Miss Linley was at the zenith of her beauty.

(54)

OZIAS HUMPHRY, R.A.

7. 0. 0
- 465 GEORGE ROMNEY. Bust, viewed to the right, eyes full. Deep plum-coloured coat and plain white neck-cloth, brown hair.

Oval, $1\frac{1}{4}$ by $1\frac{1}{2}$ in. On ivory.

Exhibited at Brussels in 1912 and described in the Exhibition Catalogue. *Bark*

Humphry and Romney were close friends, and both studied in Italy from 1773 to 1775. Romney painted the portrait of Humphry now in the possession of Lord Sackville at Knole.

AN INTERESTING PORTRAIT.

Several of these miniatures are fully described and illustrated in Williamson's "Life of Humphry." (139)



No. 468.

OZIAS HUMPHRY, R.A.

- 466 Believed with excellent evidence to be a portrait of Mrs. SHERIDAN. Half-length, viewed in profile to the left, the head inclined and looking-down. She wears a plain décolleté bodice. Her dark hair is simply arranged, and confined in a white mob-cap tied under the chin.

Pencil and black chalk. Rectangular, 15 by 20¼ in. On paper.

(758)

12. 0. 0

OZIAS HUMPHRY, R.A.

- 467 THOMAS TYERS (*see inscription*). Seated, half-length, viewed in profile to the right. He wears a high-buttoned brown coat with lawn cuffs. Small powdered wig. His right hand holds a book, his left is thrust in his coat.

Pencil, heightened with colour.

Oval, on rectangular paper, 8¾ by 9¼ in.

- * * * Thomas Tyers was the eldest son of Jonathan Tyers, proprietor of the Vauxhall Gardens, on whose death he became joint manager with his brother Jonathan. He furnished the words of many songs sung at Vauxhall. "He was a great favourite with Dr. Johnson, who used to call him 'Tom' Tyers." Johnson described him in the "Idler" (1759, No. 48) as "Tom Restless" the "ambulatory" student. . . . Johnson confessed that Tyers always told him something he did not know before.

(806)

5. 10. 0

OZIAS HUMPHRY, R.A.

- 468 WILLIAM UPCOTT, the Artist's natural son. Half-length, viewed full, face to the left. He wears a green sleeveless jacket over a white lawn shirt, with falling lace collar open at the neck; brown hair to the shoulders. His left hand holds an apple, the right hand falls at his side. A dark red curtain in the background, partly disclosing a view of trees and sky

Pastel.

Rectangular, 17 by 24 in. On paper.

Described in Williamson's "Life of Humphry," and illustrated therein.

(757)

15. 10. 0

[See ILLUSTRATION.]

JEAN AUGUSTE DOMINIQUE INGRES

1780-1867.

2. 5. 0
- 469 THE DUKE OF WELLINGTON. Half-length, viewed to the left, eyes looking full. The head is highly finished but the uniform is only lightly sketched in. *Richer*

Pencil.

Rectangular, $4\frac{1}{2}$ by $3\frac{3}{8}$ in. On vellum.

(873)

JEAN BAPTISTE ISABEY

1767-1855.

21. 0. 0
- 470 LADY CHICHESTER. Bust, turned to the left, head inclined slightly to the right, face to the right. She is represented nude, clasping to her breast flowing draperies of blue and white edged with gold. Brown hair in curls bound up with a blue fillet. *do*

Oval, 3 by $3\frac{3}{4}$ in. On ivory.

From the Collection of the Earl of Chichester.

(489)

JEAN BAPTISTE ISABEY.

5. 0. 0
- 471 A GENTLEMAN, name unknown. Bust, viewed to the right, looking to the left. He wears a slate-coloured coat, lace cravat, powdered hair. *Peggy*

Oval, $1\frac{5}{8}$ by 2 in. On ivory.

Painted about the year 1790.

(87)

JEAN BAPTISTE ISABEY

3. 5. 0
- 472 THE DUKE OF WELLINGTON. Half-length, viewed to the left. Crimson coat with standing collar, embroidered with gold oak leaves, white cravat, a brown cloak over his shoulders. Short brown hair. He is wearing the ribbon and Star of the Order of the Garter, the Golden Fleece and the insignia of other Orders. *do*

Water-colour.

Rectangular, 10 by 13 in. On paper.

Drawn in 1813.

(450)



JEAN BAPTISTE ISABEY

- egg 473 A LADY, name unknown. Half-length, viewed to the left, eyes looking slightly to the right. She wears a pink silk bodice secured at waist by a gold belt, a mass of white tulle falls from her hair over her shoulders, broad lace ruff. Her chestnut hair is worn in curls and ornamented with flowers. 2. 10. 0

Oval, $2\frac{1}{2}$ by 2 in. On ivory.

(917)

JOHN JACKSON, R.A.

(?) 1778-1831.

- er 474 HORATIA, DAUGHTER OF NELSON AND LADY HAMILTON, aged 3. She is viewed, seated, to the left, her eyes looking to the right. She wears a décolleté frock with short sleeves, her bare arms resting in her lap; short straight hair falling over the forehead. 5. 10. 0

Pencil.

Rectangular, $5\frac{1}{4}$ by $7\frac{3}{4}$ in. On paper.

Signed and dated July 14, 1804.

* * Jackson has noted (on the reverse) that this portrait was drawn by him at Castle Howard (Lord Carlisle's).

No other early portrait of "Horatia" is recorded.

On September 2, 1814 (four months before her death), Lady Hamilton wrote (from Calais) to Sir William Scott:

... if my dear *Horatia* was provided for, I should dye happy, and if I could only now be enabled to make her comfortable and finish her Education Ah, God, how I would bless them that enabled me to do it! She already reads writes and speaks Italian, French and English, and I am teaching her German, Spanish, Music she knows. . . . But my Broken Heart does not leave me I have seen enough of grandeur not to Regret it but comfort and what would make *Horatia* and myself live like gentlewomen would be all I wish and to live to see her well settled in the world. I set out from London ten weeks or more ago with not quite fifty pounds, paying our passage also out of it, think then of the situation of *Nelson's child*, and Lady Hamilton. I made Lord Nelson write the letter for the Prebendary of Canterbury, which his Lordship kindly gave him, they have never given the dear *Horatia* a sixpence.

(684)

[See ILLUSTRATION.]

JOHN JACKSON, R.A.

- 475 CHARLES MATTHEWS, the Actor. Head and shoulders, viewed to the right, eyes looking full. High-collared coat, poke collar, and white cravat.

Withdrawn

Pencil.

Rectangular, $4\frac{3}{4}$ by $3\frac{1}{4}$ in. On paper.

[This has not been found as we go to press.] (592)

JOHN JACKSON, R.A.

- 476 CAPTAIN (EDWARD) RIOU. In uniform. Bust, viewed to the right, eyes looking full. Dark high collar, white stock, short brown hair and whiskers.

2.10.0

Pencil and water-colour. Rectangular, $6\frac{3}{4}$ by 9 in. On paper.

Captain Riou was killed in the attack on Copenhagen in 1801. (685)

Skall

MARIE VICTOIRE JACQUOT

1778-1855.

- 477 LE BOUX DE LA BAPAUMERIE, "ancien Magistrat et Maire de Salins." Bust, viewed in profile to the left. Wearing his magisterial robes with the ribbon of an Order across his breast. Frilled cravat, wig in pigtail.

Pencil.

Circular, diameter $2\frac{1}{16}$ in. On paper.

Exhibited at the Victoria and Albert Museum, 1914-18, and described in the special Catalogue. (339)

Pass

MARIE VICTOIRE JACQUOT

- 478 A LADY, name unknown. Bust, viewed to the left, eyes looking down, décolleté bodice. Hair dressed high in curls and bound with a narrow fillet, two locks falling to the shoulders.

1.1.0

Pencil.

Circular, diameter $2\frac{1}{2}$ in. On paper.

Signed "Marie fecit."

(517)

Thom

MARIE VICTOIRE JACQUOT

- 479 JOSEPH MONIN, BISHOP OF SEDAN. Bust, viewed in profile to the left. Wearing a soutane and black tab collar, a crucifix on his breast. Short hair, skull cap.

one
Pencil.

Circular, diameter 3 in. On paper.

1. 4. 0

Signed and dated 1798.

Exhibited at the Victoria and Albert Museum, 1914-18, and described in the special Catalogue.

** Inscribed, "M. Joseph Monin, Evêque de Sedan"

"Sacré à Paris le 1st. Juillet 1798."

"Dessiné par Mlle. Jacquot." (290)

JOHN JACKSON, R.A.

1778-1831.

- 480 THE ARTIST'S OWN PORTRAIT. Half-length, viewed to the left, eyes looking full, holding a palette and brushes in his right hand. He wears a broad-collared coat, white cravat and black stock. Short wavy hair brushed up from his forehead.

study
Pencil.

Rectangular, $9\frac{1}{8}$ by $11\frac{1}{8}$ in. On paper.

1. 15. 0

The original study for the well-known Self portrait. (786)

JOHN JACKSON, R.A.

1778-1831.

- 481 MR. COURTNEY, SENR. Half-length, viewed full. Open coat, high-buttoned waistcoat, powdered wig.

study
Pencil.

Rectangular, $7\frac{1}{4}$ by $8\frac{3}{4}$ in. On paper.

2. 0. 0

Signed and dated November 1803. (460)

H. DE JANVRY

Exhibited at the Royal Academy, 1798-1800.

5. 0. 0
- 482 MRS. FITZHERBERT. Bust, viewed in profile to the left. Décolleté bodice with fichu. She wears a turban, from under which her hair falls in a fringe of curls. *Griff*

Oval, $2\frac{1}{4}$ by 3 in. On ivory.

Signed in monogram and dated 1796.

A delightful miniature *en grisaille*.

Exhibited at Brussels in 1912.

George IV. married Mrs. Fitzherbert in 1785.

De Janvry's miniatures were until quite recently ascribed to Hoppner. (100)

H. DE JANVRY

3. 5. 0
- 483 THE PRINCE OF WALES, afterwards George IV. Bust, to the left, in uniform. High collar and epaulettes, the Star of the Order of the Garter on his breast. Frilled cravat, powdered hair in pigtail. *de*

Painted en grisaille. Circular, diameter $2\frac{1}{4}$ in. On ivory.

Signed in monogram and dated 1793.

The companion portrait to Mrs. Fitzherbert. (68)

H. DE JANVRY

1. 0. 0
- 484 A GENTLEMAN, name unknown. Bust, in profile to the right. High-collared coat, wig in pigtail. *bro*

Painted en grisaille. Circular, diameter $2\frac{3}{8}$ in. On ivory.

Signed with monogram and dated 1794. (566)

H. DE JANVRY.

- 485 A LADY, name unknown. Bust, in profile to the left. Décolleté bodice with fichu. Her curly hair is bound with a scarf, which falls in a loop at the back.

Painted en grisaille. Circular, diameter $2\frac{1}{4}$ in. On ivory.

Signed and dated 1794.

[This has not been found as we go to press.] (567)

PHILIP JEAN

1755-

- 486 A NAVAL OFFICER, name unknown. Half-length, viewed to the left. He wears a naval uniform with brass buttons, gold braid and epaulettes, white frilled cravat, powdered hair in pigtail.

Oval, $2\frac{3}{8}$ by $2\frac{7}{8}$ in. On ivory.

As good a portrait as Jean ever painted. (102)

PHILIP JEAN

- 487 THE PRINCE OF WALES, afterwards George IV. Bust, viewed to the left. He wears a blue, high-collared coat, white waistcoat with pearl buttons and under collar of blue, edged with pink. White cravat tied in a bow, powdered hair.

Oval, $2\frac{1}{2}$ by 3 in. On ivory.

Jean also painted George III, the Duke of Clarence, and other members of the Royal Family. His work is often confused with Cosway's.

From the Sanderson Collection. (129)

CHARLES JERVAS

1675-1739.

- 488 THOMAS MURPHY. Half-length, viewed to the right, eyes looking full. Open coat, white waistcoat, light lawn stock, a small turban on his head. *Willia*

*Plumbago.**Oval, $4\frac{11}{16}$ by $3\frac{11}{16}$ in. On vellum.*

Drawn in Jamaica in 1733.

Exhibited at the Victoria and Albert Museum, 1914-18, and illustrated in the special Catalogue.

Inscribed on the reverse, "Thomas Murphy, natus Clonmeliae in Hibernia 1698, done in Jamaica 1733." (78)

A. JOHNS

1776-1858.

- 489 MISS PATTY FARRELL. Half-length, viewed almost full. She wears a simple white décolleté gown with short sleeves. Her lightly powdered hair is bound with a white scarf. *Meatys*

Oval, $2\frac{3}{8}$ by 3 in. On ivory.

Signed and dated 1778.

Exhibited at Brussels in 1912.

Very little seems to be known of this Miniaturist. (5)

JAKOB JORDAENS

1593-1678.

- 490 A STUDY FOR A MAN'S PORTRAIT. A head viewed full, inclining to the right, eyes looking down. Square collar, skull-cap, hair falling to the ears; small moustache and beard. *d.*

Black and red chalks. Rectangular, $6\frac{1}{4}$ by $5\frac{1}{2}$ in. On paper.

Identified by Dr. de Groot. (434)

ARFVID KARLSTEEN

1647-1718.

- 491 PRINCE RUPERT, nephew of Charles I. Half-length, viewed to the left, eyes looking full. In full armour, a cloak over his left arm. Frilled cravat, curly hair to the shoulders.

Plumbago.

Oval, $2\frac{3}{16}$ by $1\frac{2}{3}\frac{1}{2}$ in. On vellum.

Dated on the reverse 1643.

Exhibited at the Victoria and Albert Museum, 1914-18, and described in the special Catalogue. (350)

11. 0. 0

ANGELICA KAUFFMANN, R.A.

1741-1807.

- 492 MARIA COSWAY. Seated half-length, viewed to the left, eyes looking to the right. Close-fitting bodice with big sleeves. She wears a turban, one band of which falls forward over her right shoulder.

Pencil, heightened with colour. Oval, $2\frac{1}{2}$ by $3\frac{1}{2}$ in. On paper.

Exhibited at Brussels in 1912 and described in the Exhibition Catalogue.

A particularly interesting portrait of Mrs. Cosway, because it was due to Angelica Kauffmann that she left Florence and settled in England. (106)

2. 10. 0

WILLIAM KAY

- 493 LORD BYRON, at the age of seven. He is dressed in tight-fitting white trousers, short blue coat and white waistcoat with a broad fitted collar, and is carrying a bow and arrows. Wavy hair to the shoulders. Trees in the background to the right. To the left a target set in a meadow with a river and mountains beyond.

Water-colour.

Oval, 4 by $5\frac{1}{8}$ in. On paper.

Signed and dated 1795.

This is the *first* portrait of Lord Byron. It was drawn by William Kay of Edinburgh, in 1795. In Moore's "Life of Byron" it is thus recorded: "As a mark of gratitude for

41. 0. 0

LOT 493—*continued*

her attention to him, Byron had, in parting with May Gray, presented her with his watch—the first of which he had ever been possessor. This watch the faithful nurse preserved fondly through life, and when she died, it was given by her husband to Dr. Ewing, by whom, as a relic of genius, it was equally valued. The affectionate boy had also presented her with a full-length miniature of himself, which was painted by Kay of Edinburgh, in the year 1795, and which represents him standing with a bow and arrows in his hand, and a profusion of hair falling over his shoulders. This curious little drawing has likewise passed into the possession of Dr. Ewing." Edition of 1838, page 18.

The Miniature is also mentioned in the " Dictionary of National Biography," Vol. VIII, pp. 133, 153, and Vol. XXX, pp. 249 ; and by R. Edgcumbe and A. Graves, in " Notes and Queries," sixth series, Vol. VI, pp 422, 472, and Vol. VII, p. 269. It is reproduced in an article on the " Authentic Portraits of Lord Byron," which appeared in " The Connoisseur."

William Kay was the son of John Kay, an Edinburgh painter known as a miniaturist and caricaturist.

Two letters from " Tom " Moore to Dr. Ewing, accompany the miniature. (810)

[See ILLUSTRATION.]

THOMAS KERRICH

1747-1828.

- 494 WILLIAM PITT, drawn when he was a student at Cambridge in 1776. Half-length, viewed to the right. In his undergraduate's gown, hair in pigtail.

Pencil.

Oval, $3\frac{9}{32}$ by $2\frac{7}{16}$ in. On vellum.

An account of Kerrich, who was Pitt's close friend at Cambridge, is given in the " Dictionary of National Biography." This drawing is four years earlier than any of the engraved portraits of Pitt.

Exhibited at the Victoria and Albert Museum, 1914-18, and described in the special Catalogue.

A PORTRAIT OF THE HIGHEST INTEREST.

(311)

5. 10. 2

20



No. 496.

CORNELIS KETEL

1548-1616.

- 495 HENRY FITZALAN, Twelfth Earl of Arundel, K.G. Bust, viewed in profile to the left. He wears a full sleeved coat with a cape, the ribbon and the badge of the Order of the Garter are round his neck; standing collar, pointed beard and moustache, short hair; flat cap with a plume.

Plumbago. Circular, diameter $4\frac{11}{16}$ in. On paper.

Exhibited at the Victoria and Albert Museum, 1914-18.

From the Collections of the Earl of Arundel, Charles I. and Thomas and John Thane. (See inscription on the reverse.)

This drawing bears the blind-stamped star which was impressed on the drawings collected by the Brothers Lanieri for Charles I.

AN IMPORTANT PORTRAIT.

(30)

5.10.0

THOMAS DE KEYSER

1596-1667.

- 496 A LADY, name unknown. Three-quarter length, viewed to the left, eyes looking full. She wears a long laced bodice, long sleeves with wide cuffs, full skirt, broad falling collar secured over the bosom with a bow. Hair brushed back from the forehead and confined in a small cap, hands folded before her.

Plumbago. Rectangular, $10\frac{1}{4}$ by 8 in. On vellum.

Signed and dated 1636.

From Lord Ronald Gower's Collection.

AN IMPORTANT PORTRAIT.

(114)

[See ILLUSTRATION.]

36.0.0

ATTRIBUTED TO THOMAS DE KEYSER

- 497 A LADY, name unknown. Half-length, viewed to the left, eyes looking full. She wears a close fitting black bodice and white falling collar with pointed ends. Brown hair brushed back from the forehead and confined in a small white cap.

Painted in oils.

Oval, $5\frac{1}{2}$ by $7\frac{1}{2}$ in. On a panel.

(817)

1.15.0

SIR GODFREY KNELLER

1646-1723.

2. 10. 0
- 498 A GENTLEMAN, name unknown. Three-quarter length, viewed to the right, face to the left, eyes looking full. Tight-fitting coat, white shirt open at the neck. A cloak, draped over his right arm, which rests on a pedestal, is brought round and held in the left hand. Hair falling to the shoulders. *bra*

*Body colour.**Rectangular, 10 by 13 $\frac{1}{4}$ in. On paper.*

(453)

SIR GODFREY KNELLER

2. 5. 0
- 499 MARGARET, COUNTESS OF PEMBROKE. She is seated three-quarter length, viewed full, face to the left, eyes looking to the right. Light, short-sleeved décolleté bodice, with darker over-mantle fastened at the sleeves and bosom with small jewels, a jewelled chain falling across the bosom from the right shoulder. Hair brushed up from the forehead, one lock falling over the left shoulder. Her left arm lies in her lap, the right falls at her side. *Griff*

*Body colour.**Rectangular, 6 $\frac{1}{2}$ by 8 $\frac{1}{4}$ in. On paper.*

(486)

SIR GODFREY KNELLER

7. 0. 0
- 500 THE DUKE OF SCHOMBERG. Half-length, in armour, viewed to the left, face to the right, eyes looking right. His right arm rests on his hip, while the left holds the baton of a Field-Marshal, the Order of the Golden Fleece about his neck. Loose cravat, curly wig to the shoulders. *bra*

Pencil, heightened with red chalk. Oval, 9 by 11 $\frac{1}{4}$ in. On paper.

The Duke was killed at the battle of the Boyne in 1690. (122)

FR. KYTE

flourished 1710-1745.

- 500A JOHN MILTON. Drawn, it is stated, from the famous bust now at Christ's College, Cambridge. See Richardson Junr.'s note on the reverse.

*Hand-drawn**Rectangular, 8 by 9 $\frac{5}{16}$ in.* — — —

The drawing is probably the original for Kyte's mezzotint.

From the Esdaile Collection.

(260)

ADÉLAIDE LABILLE-GUIARD

1749-1803.

- 501 VOLTAIRE. Bust, viewed full. Pale blue coat edged with gold, lace cravat, powdered wig in pigtail.

Oval, 1 $\frac{1}{8}$ by 1 $\frac{1}{4}$ in. On ivory.

10. 10. 0

- * * * A delightful and unmistakable portrait by an artist whose works, in miniature, are of rare occurrence. (186)

J. LACON

flourished middle of the XVIIth Century.

- 502 A GENTLEMAN, name unknown. Bust, viewed to the right. Blue coat with red collar, white waistcoat, brown hair in pigtail.

*Hand**Oval, 1 $\frac{1}{8}$ by 1 $\frac{1}{4}$ in. On ivory.*

2. 10. 0

Signed and dated 1760.

Nothing appears to be known of this Miniaturist, except that he owned a puppet-show at Bath. (403)

J. LACON

- 503 MISS SARAH VERNEY. Half-length, viewed to the right, eyes looking to the left. White lace bodice with bow in front, pearl necklace, brown hair brushed back from

Hand

4. 5. 0

Lot 503—*continued.*

the forehead and tied at the back with a small blue bow.

Oval, 1 $\frac{3}{8}$ by 1 $\frac{3}{4}$ in. On ivory.

Signed and dated 1756.

Exhibited at Brussels in 1912 and illustrated in the Exhibition Catalogue. (40)

SIR EDWIN LANDSEER, R.A.

1802-73.

- 504 NICHOLAS I, EMPEROR OF RUSSIA. Full-length, viewed in profile to the left. His hands behind his back, holding a high-crowned hat. Light-trousers, swallow-tail coat; short hair and moustache.

Pencil.

Rectangular, 9 by 11 $\frac{1}{2}$ in. On paper.

Signed and dated Gore House, 9 Août, 1844.

From Lady Blessington's Collection. (648)

MARCELLUS LAROON

1679-1772.

- 505 A "CONVERSATION." containing portraits of Mat. Ashton (the painter) and others.

Representing the Artist to the right in a broad-brimmed hat, holding a stick. Three figures to the left, in the costume of the period, are depicted engaged in a mocking conversation at his expense. To which he makes the retort "Miserable Goths."

Plumbago.

Rectangular, 13 by 8 $\frac{1}{2}$ in. On paper.

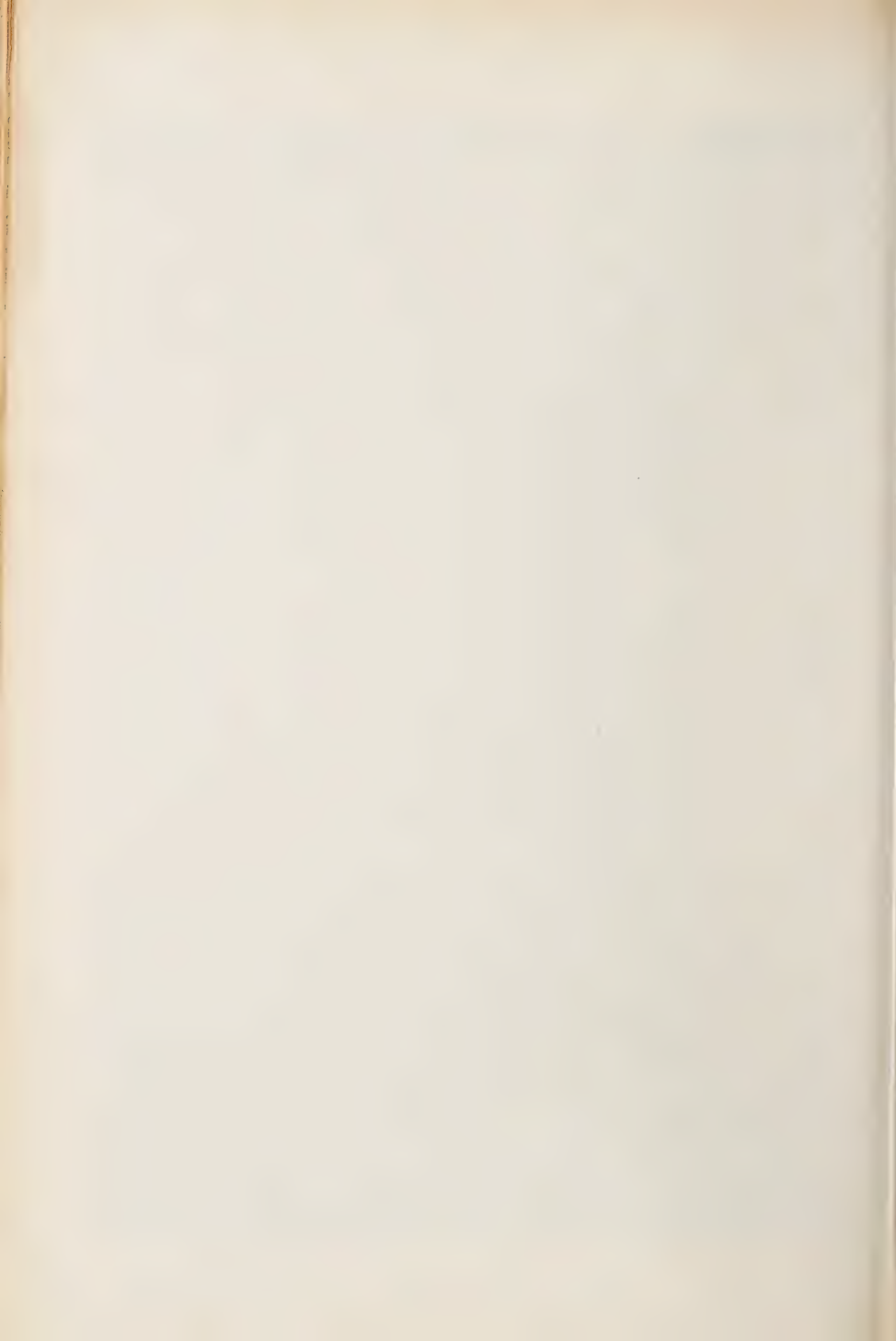
Signed.

From Horace Walpole's Collection. The British Museum also contains a drawing by Laroon from Walpole's Collection.

This Artist's drawings are often attributed to his friend Hogarth. (135)

[See ILLUSTRATION.]





CHRISTOPH LAUCH

1647-1730.

- 506 LEOPOLD I, EMPEROR OF GERMANY (*see* inscription). Bust, viewed to the right, eyes looking to the left. In armour, a white cloak across the right arm, curly wig to the shoulders, moustache. Contained in a medallion encircled with scroll decorations. Oblong titular inscription in Latin below.

Gillaert

15/-

*Plumbago and Indian ink.**Rectangular, $8\frac{3}{4}$ by $11\frac{1}{4}$ in. On vellum.*

- * * * A VERY EXTRAORDINARY DRAWING WHICH HAS PROBABLY BEEN ENGRAVED. (384)

JACQUES LAUDIN OF LIMOGES

1627-95.

- 507 LOUIS XIV AND MARIA THERESA. The King is represented dressed in a blue coat edged with gold braid, long white cravat, brown wig to the shoulders. The Queen wears a red bodice edged with lace, over which is draped a brown mantle edged with ermine; high starched cap with a veil falling down the back, one fold of which she holds in her right hand; jewelled necklace and cross.

Lolleday

10. 10. 0

Two Enamels, forming a purse. Oval, each measures $2\frac{1}{8}$ by 2 in.

Signed.

(551)

ATTRIBUTED TO NICHOLAS LAVREINCE

1737-1807.

- 508 A LADY, name unknown. Half-length, viewed in profile to the left. She wears a tight-fitting bodice, tied with a bow and a very broad Medici collar. Her hair is dressed high and decorated with feathers, curls falling to her the shoulders, pearl necklace.

Fritze

2. 15. 0

*Pencil, slightly touched with colour.**Rectangular, 3 by $2\frac{1}{2}$ in. On a card.*

(887)

SIR THOMAS LAWRENCE, P.R.A.

1769-1830.

4. 0. 0
- 509 MISS FARREN, afterwards Countess of Derby. Seated, three-quarter length, viewed full, face to the left; her hands are folded in her lap. Short-sleeved bodice with belt and buckle, ribbons tied in bows at the wrists; wide-brimmed hat worn high on the head and decorated in front with satin bows, ostrich plumes at the top; hair arranged in curls about the face.

*Pencil.**Rectangular, 7½ by 10½ in. On paper.*

(376)

Stephe

SIR THOMAS LAWRENCE, P.R.A.

1. 8. 0
- 510 A GIRL, name unknown. Bust portrait, viewed to the left, eyes looking to the right. Nude shoulders, short brown hair.

*Crayons.**Oval, 2⅞ by 3⅝ in. On paper.*

(179)

Mella

SIR THOMAS LAWRENCE, P.R.A.

3. 10. 0
- 511 MISS GRANT OF GRANT. Head and shoulders, viewed to the left, head slightly inclined to the left. Frill-edged bodice lightly sketched in, curly hair bound with a white scarf and falling down her back.

Pencil, heightened with colour. Oval, 6½ by 4⅝ in. On paper.

Exhibited at the Victoria and Albert Museum, 1916-18.

(176)

Craig

SIR THOMAS LAWRENCE, P.R.A.

7. 0. 0
- 512 CAPTAIN HILLIER AND MISS HILLIER. Half-lengths, viewed in profile to the left. The lady wears a richly frilled mob-cap, festooned bodice and fichu, a ribbon round her neck. Captain Hillier is in uniform with epaulettes. An elaborate head-dress with plumes and ribbons; long curly hair.

Both are in pencil. Oval, 4⅝ by 3¼ in. and 3⅞ by 3 in. On vellum.

Exhibited at the Victoria and Albert Museum, 1917.

From the Collection of Miss Walcot, Lawrence's grand-niece.

(662 and 663)

do

SIR THOMAS LAWRENCE, P.R.A.

- 513 A LADY, name unknown. Half-length, viewed in profile to the left. Dark bodice with broad black fur stole, lace collar; hair simply arranged on top of the head. Her arms folded are before her.

allaant

2. 10. 0

Pencil, heightened with colour.

Rectangular, $7\frac{3}{4}$ by $10\frac{1}{4}$ in. On paper.

(275)

SIR THOMAS LAWRENCE, P.R.A.

- 514 A LADY, name unknown. Seated, three-quarter length, viewed full, face to the left, inclined to the left. Her left arm rests on a table on which stands a jardinière, her right arm lies in her lap. She wears a long-sleeved bodice with wide fichu; hair bound with a scarf and falling in curls about the face.

is

2. 5. 0

Pencil.

Oval, $9\frac{1}{8}$ by 11 in. On paper.

(268)

SIR THOMAS LAWRENCE, P.R.A.

- 515 MRS. MEREDITH, the Artist's sister. Represented almost full length, seated, viewed to the left her face is turned to the right, eyes looking full. She is leaning slightly forward, her right arm resting in her lap, the right hand holding a wrap. The left arm rests at her side. She wears a close-fitting habit with a sash and peaked lapels, full skirt, frilled fichu; stiff-brimmed hat with high crown decorated with a large bow. Her fluffy hair is simply arranged.

new

60. 0. 0

Pencil.

Oval, $6\frac{1}{4}$ by $1\frac{1}{8}$ in. On paper.

Signed and dated 1791.

- * * * This drawing belonged to Mrs. Bloxam, another sister of Lawrence's.

On the reverse of the frame Mrs. Bloxam has written: "I hope my daughter Lucy to whom I give this picture of her Aunt (Lucy Meredith) & Godmother will value this drawing of

LOT 515—*continued*.

her by my Brother (now Sir Thomas Lawrence) as much as I do. It was drawn in the year 1791 and a strong likeness. Anne Bloxam, Decr 22nd. 1823."

Under this, in another hand, is written "I leave this picture to my daughter Lucy, Oct. 23, 1866. LUCY BERN." (575)

SIR THOMAS LAWRENCE, P.R.A.

- 516 WILLIAM PITT. Seated, half-length, viewed in profile to the left. High-collared coat, frilled cravat, hair uncurled and tied in pigtail.

Michell.

Pencil.

Rectangular, 6½ by 5 in. On paper.

This is the original study made by Lawrence (when staying in company with Pitt, at Stanmore) for the famous portrait now at Windsor. See explanatory letter from Dr. Bloxam, Lawrence's nephew, on the reverse.

Exhibited at the Victoria and Albert Museum, 1916-18.

From the Bloxam Collection.

(365)

[See ILLUSTRATION.]

SIR THOMAS LAWRENCE, P.R.A.

- 517 THE PRINCESS OF WALES, afterwards Queen Caroline. Almost half-length, viewed to the right, face looking full. She wears a black bodice with a white ruff; white hat with long ostrich plumes. Brown curly hair.

Oval, 3¼ by 2¾ in. On paper.

Signed.

This miniature was painted in 1801, whilst Lawrence was staying with the unfortunate Princess at Montague House. Lawrence was one of those who were subsequently charged with having been too intimate with the Princess; he was, however, acquitted by the Royal Commissioners.

Durk.

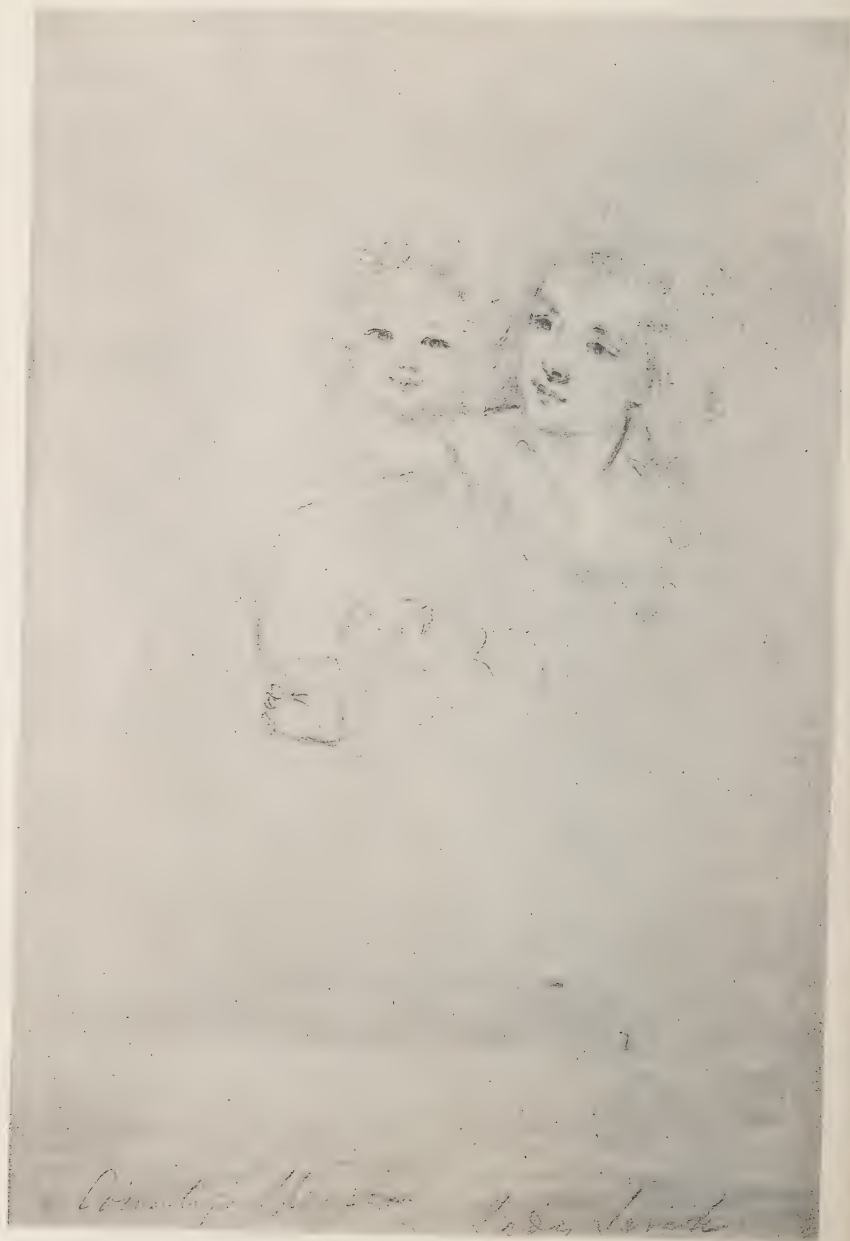
Exhibited at Brussels in 1912.

(28)



No. 516.





SIR THOMAS LAWRENCE, P.R.A.

- 518 MRS. SIDDONS. Bust, viewed full. Narrow collar; her curly hair bound with a scarf tied under the chin.

3. 5. 0

Pencil, heightened with colour. Circular, diameter 15 in. On paper.

The engraving from this drawing is very well-known. (273)

SIR THOMAS LAWRENCE, P.R.A.

- 519 THE COUNTESS SPENCER AND LADY SARAH SPENCER. Full-length. The Countess is represented head and shoulders, viewed to the left, inclined to the right, holding her young daughter in her arms. Lady Sarah grasps one bare foot with her left hand, her right hand holds a flower; lace cap.

5. 0. 0

Pencil. Rectangular, 8 by 12 in. On paper.

Lady Sarah married Lord Lyttelton in 1813 and died in 1870.

(267)

[See ILLUSTRATION.]

SIR THOMAS LAWRENCE, P.R.A.

- 520 MASTER AND MISS STEELE, of Stroud. The boy is represented half-length, viewed to the right, eyes looking full. He wears a dull brown coat over a chamois-coloured waistcoat, white falling collar; his brown hair, brushed forward, falls in tight curls to his ears. A tree in the background to the left. The girl is viewed to the left, eyes looking to the right. She wears a chocolate-coloured habit over a white frilled bodice with wide falling collar. Brown hair falling in curls to her shoulders. Foliage in the background to the right.

7. 0

Crayons. Both are ovals, measuring $9\frac{1}{2}$ by $11\frac{1}{2}$ in. On paper.

Signed and dated December 14, 1784.

Lawrence was truly an "Infant genius"—his earliest recorded crayon portraits were drawn in 1775. (217 and 218)

SIR THOMAS LAWRENCE, P.R.A.

- 521 THE LADIES MARY, EMILY, AND PRISCILLA WELLESLEY. The three heads are grouped together, each being viewed almost full. Lady Priscilla's arm rests on Lady Mary's shoulder. Lady Emily is in the centre. *Carbon*

Pencil, slightly tinted. Rectangular, $6\frac{1}{2}$ by $8\frac{1}{2}$ in. On paper.

This is the first sketch for the well-known engraving which was published in 1827.

The finished drawing is in the Duke of Wellington's possession—it was purchased by the first Duke from Lawrence for 40 guineas. A replica of it, which belonged to Lord Raglan, was sold by auction in December 1915 for £840.

(433)

[See ILLUSTRATION.]

CHARLES ÉTIENNE LE GUAY

1762-1840.

- 522 OCTAVE HENRI GABRIEL SEGUR, famous Chemist. Bust, viewed in profile to the right. Dress open at the neck; short curly hair. *Moss*

Pencil.

Oval, $2\frac{3}{8}$ by $3\frac{1}{8}$ in. On paper.

(618)

SIR PETER LELY

1618-80.

- 523 THE DUCHESS OF PORTSMOUTH, mistress of Charles II. Seated three-quarter length, viewed full, face to the right, inclined slightly to the right, eyes looking to the left. The body is slightly sketched in pencil, while the face, one side of the head, and a strip of dark background, are finished in wash. *Septon*
Décolleté bodice with elbow sleeves; her right hand rests in her lap, the left hand is raised and holds some drapery. Hair parted in the centre and falling to the ears in curls.

Pencil and wash. Rectangular, 9 by $12\frac{1}{4}$ in. On paper.

Probably an original study for the well-known portrait in mezzotint.

Inscribed.

(452)

[See ILLUSTRATION.]

11. 10. 0

10/-

5. 10. 0



No. 521.





No. 523.

SIR PETER LELY

- 524 WILLIAM WYCHERLEY, Poet and Dramatist, æt. 28. Bust, viewed to the right, eyes looking full. Long wig to the shoulders.

Red chalk.

Rectangular, $5\frac{1}{2}$ by $6\frac{3}{4}$ in. On paper.

AN IMPORTANT PORTRAIT.

(541)

3. 10. 0

L 1699 . 11. 0

FOURTH DAY'S SALE.

JEAN BAPTISTE LE MOYNE

1704-78.

- Meatyard*
- 525 A LADY, name unknown. Three-quarter length, viewed full, face to the left. She is seated beside a classic urn on a pedestal and wears a slashed bodice with puff-sleeves. A cloak, draped over her right shoulder, falls to her knees. Her right hand rests on the urn, her left rests in her lap and holds a wreath. Short curly hair.

Pencil.

Rectangular, 8 by 11 in. On paper.
(402)

ATTRIBUTED TO JACQUES LE MOYNE

flourished 1780-1790.

- Hands*
- 526 A SLEEPING GIRL. A girl in a white low-cut dress reclines on a grass bank asleep. Her head, with loose curled auburn hair, falls to the left and rests over her right shoulder against a silk covered couch. Her right hand rests in her lap holding blue ribbons, her left arm falls limply by her side. A pink rose lies near her feet, and on her left stands a large ewer under two saplings.

Oval, 5 by 3½ in. On ivory.
(853)

ANDREW BENJAMIN LENS

1713-70.

- Meatyard*
- 527 JACOB TONSON, the Publisher. Seated, half-length, viewed to the right, face to the left. He wears a full-sleeved cloak and tight-fitting cap. His left hand holds a book.

Plumbago.

Rectangular, 10¼ by 13¼ in. On paper. 2.0
Signed and dated 1734. (154)

[See ILLUSTRATION.]



No. 527.

ANDREW BENJAMIN LENS

- 528 A Boy. Half-length, viewed to the right, eyes looking to the left. Costume of the period; long curly wig.

Plumbago.

Oval, $2\frac{1}{8}$ by $2\frac{1}{2}$ in. On vellum.

(83)

1. 0. 0

BERNARD LENS

1682-1740.

- 529 A GENTLEMAN, name unknown. Bust viewed to the left. Blue slashed coat trimmed with red in front, small lace collar, brown hair falling to the shoulders.

Oval, $1\frac{1}{8}$ by $1\frac{1}{16}$ in. On bone or ivory.

(352)

4. 10. 0

BERNARD LENS

- 530 GEORGE FREDERICK HANDEL. He is represented almost full-length, viewed to the left, seated, with legs crossed, beneath a tree in a wood. His right arm leans on a rock, while his left rests on his hip. He holds a hautboy. A book of music lies beside him. He wears a long yellow coat open at the cuffs, showing the white undersleeve, and a blue mantle flung across his knees. Red stockings, long powdered wig to the shoulders; white cravat.

Rectangular, 7 by $5\frac{1}{2}$ in. On ivory.

This is the earliest known portrait of the Composer, and probably dates from about the year 1710.

Exhibited at Brussels in 1912 and described in the Exhibition Catalogue.

AN IMPORTANT PORTRAIT.

(27)

12. 10. 0

BERNARD LENS

- 531 LADY LOVELACE, wife of John, Lord Lovelace, Governor of New York, 1708-9. Half-length, viewed to the left. Décolleté bodice. Her hair is parted in the centre and disposed in long locks falling upon each shoulder.

Plumbago.

Oval, $1\frac{3}{4}$ by $1\frac{1}{2}$ in. On vellum.

(571)

BERNARD LENS

- 532 MARY QUEEN OF SCOTS (called a portrait of). Bust, viewed to the left, eyes looking to the right. White upright ruff, necklace of pearls and jewels. Her light brown hair is brushed back from the forehead and confined in a black cap edged with lace. Above it is worn a black hat with feathers.

In a frame of the period with a portrait of Our Lady at the back.

Oval, $2\frac{1}{8}$ by $1\frac{7}{8}$ in. On ivory.

This miniature belonged to the Countess of Dorchester, from whom it passed into the Colyear-Dawkins Collection. It was probably originally in the possession of James II. (477)

BERNARD LENS

- 533 PRINCE CHARLES EDWARD STUART, "Bonnie Prince Charlie." He is represented half-length, viewed to the right, eyes looking to the left. Unbuttoned coat, waistcoat edged with lace, cravat secured with black ribbon; short hair; black hat edged with lace and ornamented with a feather and jewelled pin.

Plumbago.

Oval, $2\frac{1}{4}$ by 3 in. On vellum.

Exhibited at Glasgow in 1911, and at Brussels in 1912.

Described in the Brussels Exhibition Catalogue.

It is a curious coincidence that Lens was drawing-master to the "Butcher" Duke of Cumberland. (90)

BERNARD LENS

- 534 HORACE WALPOLE, when a youth. Bust, viewed to the left, eyes looking slightly to the left. He is depicted wearing an early Stuart doublet of black silk shot with crimson silk, broad falling linen collar tied at the neck and edged with broad lace. Hair dressed with side curls.

25. 0. 0

Oval, $1\frac{3}{4}$ by $1\frac{1}{4}$ in. On ivory.

This beautiful miniature was painted about the year 1733-34, and is preserved in a charming enamel frame of the period.

Walpole was born in 1717 and died in 1797.

(918)

ATTRIBUTED TO BERNARD LENS

- 535 A LADY, name unknown. Half-length, viewed full, face to the left. Blue décolleté bodice edged with lace, a lace scarf over her right shoulder, caught at the bosom in a bow. Her brown hair is bound with pearls; a string of pearls about the neck and pending to the bosom.

2. 5. 0

Painted in oils.

Oval, 5 by $4\frac{1}{8}$ in. On copper.

(33)

PETER PAUL LENS

flourished first half of the XVIIIth Century.

- 536 CATHERINE LENS, his mother. Half-length, viewed almost full. She wears a brown décolleté bodice edged with white; over this is a blue scarf striped with red, which she holds together with her right hand. Brown hair falling in a long wave over the left shoulder.

4. 15. 0

Oval, 3 by $2\frac{1}{4}$ in. On ivory

Signed and dated 1729.

(357)

LEONE LEONI

1509-92.

2. 15. 0
537 FERRANTE GONZAGA, Prince of Molfetta. Bust, viewed in profile to the left, in richly ornamented armour with a lion's head on the shoulder. Beard and moustache, short hair. *Wells*

*Pen and ink.**Circular, diameter 9 in. On paper.*

This very remarkable portrait, which dates from 1555 or 1556, appears to be the original study for the famous medallion portrait. This medallion of Ferrante Gonzaga is regarded as Leoni's masterpiece.

From Dr. Wellesley's Collection.

(245)

OTTAVIO LEONI

1574-1628.

2. 0. 0
538 A LADY, name unknown. Half-length, viewed to the left, eyes looking full. She wears a square-cut décolleté bodice with loose sleeves. Short hair brushed back from her forehead and caught up in a knot at the back. *Meat*

*Pencil.**Rectangular, 5½ by 7½ in. On paper.*

(785)

OTTAVIO LEONI

4. 15. 0
539 ST. PHILIP NERI, Founder of the Oratorians, AND PHILIP II OF SPAIN. The Saint is represented head and shoulders, viewed to the right, eyes looking to the left. He wears a biretta, beard and moustache. The King is viewed to the left, eyes looking to the right. Hair cut short and brushed up from the forehead, pointed moustache and beard.

*Pencil.**Both are rectangular and in one frame, measuring 3½ by 4¾ in. On greenish paper.*

From Dr. Wellesley's Collection.

(423 and 423a)

JEAN JACQUES ANDRÉ LE VEAU

1729-85.

- 540 LA MARQUISE DE CAUX. Bust, viewed in profile to the right.
Frisled fichu, mob-cap.

*Pencil.**Rectangular, $4\frac{3}{4}$ by $6\frac{1}{2}$ in. On vellum.*

Signed and dated 1783.

(345)

1. 10. 0

CHARLES LEWIS

1753-95.

- 541 "BLIND MAN'S BUFF." Representing three figures, a boy in a yellow coat and two girls, one of whom is "blind man"; playing the game on a lawn under a tree. A cottage on the right, a lake and a mansion in the background.

*Water colour.**Rectangular, $9\frac{3}{8}$ by 6 in. On paper.*

Signed.

(233)

JAN LIEVENS

1607-74.

- 542 THE EARL OF ESSEX (Called). Half-length, viewed almost full. He wears a close-fitting doublet with a sash round the waist; square falling collar reaching to the shoulders and tied in loops over a jewelled clasp, straight hair parted in the centre and falling to the ears, small beard and moustache.

*Plumbago.**Oval, $2\frac{3}{4}$ by $2\frac{1}{8}$ in. On vellum.*

In the original richly tooled leather case.

A fine miniature.

(298)

6. 10. 0

JOHN LINNELL, SENR.

1792-1882.

- 543 JOHN CONSTABLE, R.A. Bust, viewed to the left, eyes looking full. Black coat, white cravat, dark brown hair and side whiskers.

Oval, $1\frac{7}{8}$ by $\frac{1}{2}$ in. On ivory.

AN IMPORTANT PORTRAIT.

(476)

2. 0. 0

ATTRIBUTED TO JEAN ÉTIENNE LIOTARD

1702-1790.

15. 0. 0
- 544 THE DUCHESSE DE BRISSAC. Three-quarter length, viewed full face. She wears a blue silk dress trimmed with white lace. Powdered hair with flowers, pearl necklace secured with a black ribbon. She is holding a quantity of flowers in a white silk scarf. Landscape in background. *Ja*

Rectangular, 3 by 2½ in. On ivory.

(862)

DAVID LOGGAN

1635-93.

10. 10. 0
- 545 RALPH BATHURST (?). Half-length, viewed to the right. In black gown. Square falling collar, hair in curls to the shoulders

*Plumbago.**Oval, 4⅞ by 3⅛ in. On vellum.*Signed and dated 1681. *P. Stan*

Exhibited at the Victoria and Albert Museum, 1914-18, and described in the special Catalogue. (317)

DAVID LOGGAN

18. 0. 0
- 546 CARDINAL MAZARIN. Half-length, viewed to the right, eyes looking full. He wears a soutane and cape, broad falling collar with tassels. Hair in curls to the shoulders, skull cap, the familiar beard and moustache.

*Plumbago.**Oval, 6½ by 5⅓ in. On vellum.*

Signed and dated 1659.

This portrait was formerly in the possession of the notorious Duchess of Mazarin, and was discovered in an old house at Chelsea within a stone's throw of the Duchess's former residence there. *de*

Exhibited at Brussels in 1912, and at the Victoria and Albert Museum, 1914-18, and described in the Catalogues of the Exhibitions.

Figured and described in Foster's "Samuel Cooper and the English Miniature Painters of the XVIIth Century."

As fine a drawing by Loggan as can be desired. (97)

[See ILLUSTRATION.]



No. 546.

DAVID LOGGAN

- 547 CHARLES II. Bust viewed full. Long wig to the shoulders, lace cravat. Two other slight "trials" for portraits are sketched on the paper.

Oval, 6 $\frac{7}{8}$ by 5 $\frac{1}{2}$ in. On paper.

5. 0. 0

Hamson This slight sketch was found at the back of Loggan's portrait of Cardinal Mazarin, and is doubtless a rough sketch for his well-known portrait of the King.

The Rijks Museum contains several of Loggan's prints but none of his drawings.

Unframed.

(99)

DAVID LOGGAN

- 548 MRS. PERWICK. Half-length, viewed slightly to the right, eyes looking full. Tight-fitting bodice with slashed sleeves. A very rich lace fichu is brought horizontally across the bosom and covers the shoulders; small head-dress covered with a dark scarf folded under the chin.

Lawcett *Plumbago.*

Oval, 4 $\frac{3}{4}$ by 3 $\frac{1}{2}$ in. On vellum.

22. 0. 0

Signed and dated 1665.

Exhibited at Brussels, 1912, and described in the Catalogue of the Exhibition. Also exhibited at the Victoria and Albert Museum, 1914-18, and figured in the special Catalogue.

Described in Foster's "Samuel Cooper and the English Miniature Painters of the XVIIth Century."

Mrs. Perwick was a famous Singing Mistress at this period.

The drawing of the lady's lace bodice is wonderful. (103)

GIOVANNI DOMENICO LOMBARDI

1682-1752.

- 549 PEG WOFFINGTON, the Actress. Bust, viewed to the right, looking full. She wears a blue décolleté bodice edged with white and partly covered with a magenta scarf, frilled mob-

14. 0. 0

299

LOT 549—*continued*.

cap brought round under the chin and bound round the head with pink ribbon, brown hair.

Oval, $1\frac{1}{2}$ by $1\frac{1}{4}$ in. Enamel.

From the Child, George IV's and the Bridge Collections.

(169)

JAMES LONSDALE

1777-1839.

- 550 LORD A. HAMILTON. Almost half-length, viewed full, face to the left. Double-breasted coat, high stock, short hair.

Pencil.

Rectangular, 8 by $9\frac{1}{2}$ in. On paper.

Signed.

(379)

ATTRIBUTED TO CARLE VAN LOO

1705-1765.

- 551 A BOY, name unknown. Bust portrait viewed full. He wears an open jacket with narrow falling collar. Curly hair to the shoulders, confined in a flat cap.

Red chalk.

Rectangular, $7\frac{3}{8}$ by $9\frac{7}{8}$ in. On paper.

Exhibited at the Bath Gallery, 1919.

(784)

JEAN BAPTISTE VAN LOO

1684-1745.

- 552 A LADY, name unknown. Half-length, viewed full, face to the right. She wears a décolleté bodice, with jewelled ornament at the bosom, jewelled necklace, hair falling in curls to the shoulders, and a fringe of curls over the forehead.

Pencil.

Rectangular, $4\frac{3}{4}$ by $3\frac{1}{2}$ in. On paper.

(105)

R. LE LOUP

circa 1700.

- 553 VIEW OF AIX-LA-CHAPELLE. Representing a street lined on either side by arched arcades. The famous fountain of "hot water" is represented by a small building projecting into the street in the middle distance to the right. Four figures are seen in the foreground.

*Plumbago.**Rectangular, $3\frac{3}{4}$ by $5\frac{1}{2}$ in. On vellum.*

(676)

SAMUEL LOVER

1797-1868.

- 554 THE ARTIST'S OWN PORTRAIT. Half-length, viewed full face to the right. Open high-collared coat showing a full black silk cravat, short hair falling about his ears.

*Pencil.**Oval, $4\frac{1}{2}$ by $6\frac{1}{2}$ in. On paper.*

This drawing has been engraved.

See framed cutting on the reverse.

(593)

NICHOLAS MAES

1632-93.

- 555 AN ELDERLY MAN, name unknown. He is represented half-length, seated at a table and viewed to the right. He wears a loose doublet and falling collar covered by a fur coat. A high fur hat is on his head. His left hand, extended on the table, holds some papers.

Pencil. *$6\frac{3}{4}$ in. square. On paper.*

(708)

JEAN BAPTISTE MALLET

1759-1835.

- 556 A STUDENTS' FÊTE. Six young men are grouped round a table. One plays a mandoline, another stands drinking, a third leans across the table on his right elbow and embraces a girl on the

LOT 556—*continued.*

other side with his left arm. Seated on a chair in front is a man with a long cloak falling from his left shoulder; to the right centre sits a figure leaning forward with his elbows on the table and his face in his hands. A small boy with a dog and carrying a plate and bottle is going off on the right. On the other side of the table a girl places a dish of cakes, being meanwhile embraced and "toasted" by a youth in a broad-brimmed hat. Through the fan-lighted door at the back are seen two figures dancing a minuet in the open, surrounded by children. •

Sepia wash and ink, heightened with Chinese white.

Rectangular, $14\frac{3}{4}$ by $10\frac{1}{2}$ in. On paper.

Signed and dated 1783.

Exhibited at the Bath Gallery 1919.

See a long inscription on the back.

(859)

GIUSEPPE FILIPPO LIBERATI MARCHI

1735-1808.

2. 10 0
557 OLIVER GOLDSMITH. Head and shoulders, viewed full, face to the left. He wears a loose coat edged with fur, peaked waistcoat, lawn cravat; powdered hair in pigtail.

Pencil.

Rectangular, $6\frac{1}{2}$ by $7\frac{5}{8}$ in. On paper.

AN INTERESTING PORTRAIT.

(770)

L. MASSARD

- 10/6
558 LOUIS IX (St. Louis). Half-length, viewed to the left, holding a falcon on his right wrist. Slashed cape with fur collar; a gold chain about his neck; hair falling to the ears and confined in a velvet cap.

Pencil.

Rectangular, $3\frac{1}{2}$ by $5\frac{1}{8}$ in. On paper.

Unframed.

(545)

L. MASSARD

- 559 LOUIS IX. Half-length, viewed almost full. He wears chain-mail covered with a cloak, embellished with fleurs-de-lys and secured with a clasp over the left shoulder. The circular crown with its six jewelled fleurs-de-lys is on his head. Hair to the ears. His left hand clasps a cross-hilted sword to his breast.

Pencil.

Rectangular, 3¼ by 4 in. On paper.

Unframed.

(546)

L. MASSARD

- 560 LOUIS XI. Half-length, viewed to the left. Belted doublet, gold chain and badge of an Order; fur-trimmed cape with full sleeves; a close-fitting linen cap topped with a stiff round hat on his head. A curtain in the background.

Pencil.

Rectangular, 3 by 4 in. On paper.

Unframed.

(547)

CARLO MARATTI

1625-1713.

- 561 AN ECCLESIASTIC, name unknown. He is represented three-quarter length, viewed to the left, seated before a table in his study. He wears a soutane with tab collar, with a loose-sleeved cloak about his shoulders; long curly hair parted in the centre. His left hand holds an open book, his right holds up his cloak. A crucifix stands before some books in the background to the left, a suspended curtain with tassels to the right.

Plumbago.

Rectangular, 8½ by 11 in. On vellum.

FROM AN IMPORTANT COLLECTION.

It has an owner's stamp upon it.

(680)

CARLO MARATTI

1625-1713.

- 562 L'ABBATE GAETANI. Half-length, viewed to the right, eyes looking full. He wears a tight-fitting doublet with small falling collar and has a cloak over his right arm. Curly hair to the neck. Hand

*Plumbago.**Rectangular, $4\frac{1}{4}$ by $5\frac{3}{4}$ in. On vellum.*

From the Hodges and Carrington Collections.

See inscription on the reverse.

A NOTABLE PORTRAIT.

(690)

JEAN BAPTISTE MASSÉ

1687-1767.

- 563 LOUISE DIANE D'ORLEANS. Known as "Madame de Chartres," daughter of the Regent d'Orléans. Half-length, viewed to the right, eyes full. Light yellow bodice edged with lace, full sleeves with jewelled clasp, a blue scarf worn over the right shoulder and arm unfurls itself at the back. Brown hair dressed high in curls with tiny ringlets over each temple and a long lock falling upon each shoulder. Hand

Plumbago, heightened with colour. Oval, $3\frac{1}{2}$ by $2\frac{1}{2}$ in. On vellum.

In the original silver-gilt frame.

Exhibited at the Victoria and Albert Museum, 1914-18. (442)

JEAN BAPTISTE MASSÉ

- 564 A LADY, name unknown. Seated, half-length, viewed full, head turned and slightly inclining to the left, looking full. One arm—on which she wears a bracelet containing a miniature—rests on a couch to the left; the other rests in her lap. She is dressed in a white bodice with a loose gown over it, a black silk cap with pink bow on her powdered hair, one curl of which lies on the left shoulder. A square stone column in background to the right. Hand

*Pencil and wash, heightened with colour.**Oval, $3\frac{1}{2}$ by $2\frac{1}{2}$ in. On vellum.*

(269)



No. 566.

JEAN BAPTISTE MASSÉ

- 565 PAULINE, MARQUISE DE SIMIANE, niece of Madame de Sévigné. She is represented half-length, viewed full, face to the right, in the act of taking snuff from an open box held in her left hand. A bracelet containing a miniature is on her right wrist. She wears a laced bodice covered with a loose gown, its full sleeves edged with lace. Her hair, brushed up from the forehead and falling in curls behind, is covered with a small turban ornamented with an osprey plume. On a table in the background to the left are placed a lighted candle, snuffers, and a book; a lifted curtain to the right.

Plumbago.

Oval, 3½ by 3 in. On vellum.

(180)

THEODOOR MATHAM.

1606-60.

- 566 BALDESARE CASTIGLIONE, after Raphael. Half-length, viewed to the left, eyes looking slightly to the left, hands clasped before him. He wears a puff-sleeved doublet with dark collar and cuffs, a fur cape over the left shoulder, high cap with wide slashed brim, beard and moustache.

Plumbago.

Rectangular, 8 by 6½ in. On vellum.

Signed.

- * * Drawn in 1639 at Amsterdam when Raphael's famous portrait of Castiglione (painted in 1515) was sold by public auction for 3,500 gulden. Rembrandt also attended the sale and made a drawing; this is now in the Albertina Museum, Vienna. Raphael's portrait is in the Louvre. (286)

[See ILLUSTRATION.]

SIR JOHN BAPTIST MEDINA

1659-1710.

- 567 JOHN MEDINA, the Artist's son. Almost half-length, viewed to the right. High-cut coat, long wig to the shoulder tied up at the neck.

Pencil.

Rectangular, 3 by 2½ in. On vellum.

(603)

ANNE MEE

1770-1851.

1. 0. 0
- 568 THE PRINCESS SOPHIA, 5th daughter of George III. Bust, viewed full, face to the left. She wears an Empire bodice with standing collar; a locket on a string of pearls is round her neck. Her hair, simply arranged in curls, is bound with a white turban. Contained in an oval, surmounted with a coronet; below, a wreath with a palette, sketch-book, and a classic mask.

*Indian ink.**Rectangular, 5½ by 3½ in. On paper.**William*

The Prince of Wales, afterwards George IV, was one of Mrs. Mee's principal patrons, and a number of her miniatures are in the Royal Collection at Windsor. In 1791 Horace Walpole wrote to Miss Berry that Mrs. Mee was staying at Windsor "painting miniatures of all the Princesses, to be sent to all the Princes upon earth."

- * * The miniature for which this is a study is in the Royal Collection at Windsor. (773)

CLAUDE MELLAN

1598-1688.

3. 0. 0
- 569 CARDINAL MAZARIN. Half-length, viewed full face to the right, eyes looking slightly to the left. He wears a soutane with wide falling collar and a skull-cap; beard and moustache, hair falling to the ears.

*Pencil.**Rectangular, 5 by 5¾ in. On paper.**Meatye*

From Dr. Wellesley's Collection.

(229)

OSÓRIO FRANCISCO MENESES

1630-1705.

2. 0. 0
- 570 A GIRL, name unknown. Bust, viewed almost full. She wears a black habit and white standing ruff edged with point lace, dark jewelled necklace. Brown hair simply arranged with a small red rose over each ear.

*Painted in oil.**Oval, 3 by 2¾ in. On copper.**do*

(32)



No. 571.

ANTON RAFAEL MENGES

1728-79.

- 571 THE ARTIST'S OWN PORTRAIT. He is seated half-length, viewed to the left, face to the right. He holds a portfolio and draughtsman's pencil in his left hand, the right hand is raised in gesture. Loose coat and neckcloth, hair brushed back from the forehead and falling to the ears.

*Plumbago.**Rectangular, 8 by 10 $\frac{1}{4}$ in. On vellum.*

The original drawing for the well-known engraved portrait.

(164)

[See ILLUSTRATION.]

PHILLIP MERCIER

1689-1760.

- 572 FREDERICK LEWIS, Prince of Wales. Half-length, viewed full, face to the right, eyes looking full. He wears a high-cut coat coloured with blue embroidery, white neck cloth. Powdered wig. The blue ribbon of the Garter across his breast, with the star; the stiff black ribbon of another Order around his neck. His left hand is thrust in his coat; his black three-cornered hat under his arm.

*Pastel.**Rectangular, 22 $\frac{1}{2}$ by 17 $\frac{1}{2}$ in. On paper.*

* * This drawing was engraved by J. Simon.

(818)

JEREMIAH MEYER

1735-89.

- 573 THE PRINCESS AUGUSTA, daughter of George III. Bust, viewed to the left, eyes looking full. She wears a blue décolleté bodice edged with lace and embellished with silver embroidery. In her brown hair, which falls in curls down her back, she wears a small white plume.

Oval, 1 $\frac{3}{4}$ by 1 $\frac{5}{8}$ in. On ivory.

Exhibited at Brussels in 1912 and illustrated in the Catalogue of the Exhibition.

Meyer was appointed Miniature-painter to both George III and Queen Charlotte.

From the Collection of the Earl of Chichester.

(19)

JEREMIAH MEYER

17. 10. 0
- 574 THE LADY HENRIETTA CHURCHILL. Half-length, viewed full, face to the left, looking full. She wears a pink décolleté bodice edged with white, a purple scarf over the right shoulder and arm. Light brown hair falling in small ringlets to the shoulders. Foliage in background to the left. *Arthur*

Oval, $1\frac{3}{4}$ by $1\frac{1}{2}$ in. Enamel.

(252)

JOHN MIERS

flourished 1780-1810.

30. 0. 0
- 575 JOHN SMART, Senr., the Miniature-painter. Bust, viewed to the left. High-collared coat, frilled cravat, hair in pigtail. In an elaborate frame edged with blue and white enamel and small gold stars.

Indian ink.

Oval, 2 by $1\frac{1}{2}$ in. On ivory. *John*

This was drawn in 1799 and presented by Smart to his wife, Edith (*see* contemporary inscription on back). Smart's name has been spelled Smarte in error by the engraver.

Exhibited at South Kensington Museum in 1913.

Believed to be the only portrait of this eminent Miniaturist, save that which appears on a rare medal. (312)

G. VAN DER MIJN

flourished 1630-1640.

3. 15. 0
- 576 A LADY, name unknown. Three-quarter length, viewed to the left, eyes looking full. She wears a short décolleté bodice with puff sleeves decorated with strips of embroidery. A rich flaring ruff of point lace and a double string of beads round her neck. Her hair falls in short curls about her face and is adorned with a rosette; large pearl drops in her ears. Her hands are folded before her, her right holding a small fan. A column in the background to the left. *Walt*

Pencil.

Rectangular, $8\frac{3}{8}$ by $9\frac{3}{4}$ in. On paper.

Signed.

(807)

MICHEL JANSZ VAN MIEREVELD

1567-1641.

- 577 A SPANISH GENERAL, name unknown. Half-length, viewed to the right, eyes looking full. He wears a tight-fitting doublet and a wide ruff. The badge of the Order of the Golden Fleece is suspended from his neck and in his right hand he holds a Marshal's baton. Scanty hair, pointed beard and moustache.

Pencil and black chalk, heightened with Chinese white.

Rectangular, 8 by 5 $\frac{3}{4}$ in. On paper.

The finished study for a portrait.

(885)

NICOLAS MIGNARD

1605-1668.

- 578 GUSTAVUS ADOLPHUS, KING OF SWEDEN. Three-quarter length, viewed to the left, eyes looking full, wearing full armour and the Order of the St. Esprit. He stands before a table on which rests a visored helmet, a pair of gauntlets and a scroll of paper. High-crowned broad brimmed hat decorated with a plume; wide falling collar; a rich lace edged robe, draped across his breast, falls over the right arm. The left hand grasps the baton of a Field Marshal, the right rests on his lip. Wavy hair to the shoulders. A curtain and a column in the background to the left and right.

Red chalk.

Rectangular, 9 by 10 $\frac{3}{4}$ in. On paper.

Exhibited at the Bath Gallery, 1919.

(783)

ATTRIBUTED TO PIERRE MIGNARD

1610-95.

- 579 PHILIP V OF SPAIN. He is viewed three-quarter length in armour in profile to the left, face to the left, eyes looking full. He is standing beside a covered table, on which rests his plumed helmet. Long flowing wig; the sash of a Field-Marshal round his waist; his right hand rests on his helmet, his left hand holds his baton.

Pencil.

Rectangular, 7 by 8 in. On paper.

(461)

E. MONDRON

- 580 A GENTLEMAN, name unknown. Bust, in profile to the left. Filled cravat, wig in pigtail.

Painted en grisaille.

Oval, 2 $\frac{3}{4}$ by 2 in. On ivory.

Signed and dated 1794.

(20)

JEAN MICHEL MOREAU ("LE JEUNE")

1741-1814.

- 581 A GROUP. The four figures, presumably a mother with her three children, are represented sitting on rocks by the sea. The mother is dressed in a green gown and white cap with a purple bag on her right arm, holding a handkerchief in her lap. At her back, on the left, sits a brown-headed boy in a purple suit playing a reed pipe. Facing her on the right, her hands on her mother's arm, stands a girl dressed in rose with white sash and turban. In the extreme right another girl, seated, dressed in white with a blue hat, is holding an open book in her lap. In the background a church and spire to the left. Glimpse of the sea and sky to the right.

Circular, diameter 8 $\frac{1}{4}$ in. On ivory.

(251)

JEAN MICHEL MOREAU (MOREAU "LE JEUNE")

- 582 A LADY, name unknown. She is represented full-length, viewed to the left, eyes looking to the right, and seated beneath a tree in a wood. She wears a rich silk gown open at the neck; her powdered hair falls in curls to her shoulders. Her left hand holds an open book, her right rests on her knees.

Pencil, very slightly touched with colour.

Rectangular, 8 $\frac{3}{4}$ by 6 $\frac{3}{4}$ in. On vellum.

Exhibited at the Bath Gallery, 1918.

(777)

JEAN MICHEL MOREAU ("LE JEUNE")

- 583 CHARLOTTE CORDAY. Bust, eyes looking to the left. She wears a loose bodice open at the neck. Her hair, which falls in ringlets to her shoulders, is covered with a mob-cap.

Pencil, slightly touched with colour. Oval, $2\frac{7}{8}$ by $2\frac{1}{4}$ in. On paper.

awcott

This charming portrait was drawn in Court by Moreau, during her trial on July 16th, 1793, for the slaying of Marat.

On the reverse is written, "Marie Anne Charlotte Corday, Néé a St. Saturnin les Vignaux. Agé de 25 ans moins trois mois. A l'instant où elle s'aperçoit qu'un des Auditeurs est occupé à la dessin elle tourna la tête de son coté."

This Miniature is the result of the appeal which was made by Charlotte Corday on July 15th. On that date she wrote to the Comité de Sûreté Générale, and asked that "un peintre en Mignature" should be in attendance the following morning to take her portrait.

(The original letter was in the Morrison Collection).

A VERY IMPORTANT PORTRAIT ESPECIALLY FOR A FRENCH COLLECTOR. (822)

JEAN MICHEL MOREAU (dit "LE JEUNE")

- 584 A FETE CHAMPETRE. Exhibiting a Fair with four booths erected in the park at the gates of a Château. To the right is the tribune with spectators. At the foot of the tribune is a gilt coach in which ladies are seated. The Château is viewed in the distance. Two of the booths are occupied by strolling players, the third sells dolls and the other sells flowers.

do

26. a. c

This exquisite Miniature, which is painted on a piece of ivory measuring $6\frac{1}{4}$ by $4\frac{1}{2}$ in., is crowded with figures depicted with extraordinary skill.

On ivory.

Signed and dated 1774.

(915)

ANTONIUS MORO

1512-1576.

6. 0. 0
- 585 A LADY, name unknown. Half-length, viewed to the left, eyes looking right. She wears a V-shaped bodice with full sleeves decorated with panels of embroidery. Wide cape-collar secured at the neck with a rosette. Pearl ear-rings. Hair brushed back from the forehead and confined in a small round cap with light curls falling to the shoulders.

Pencil, slightly heightened with colour.

Rectangular, 9 by 11 in. On paper.

From the Paar (Vienna 1896) and Freund Collections.

Exhibited at the Bath Gallery, 1918.

(389)

[See ILLUSTRATION.]

ROBERT NANTEUIL

1623-1678.

3. 15. 0
- 586 A GENTLEMAN, name unknown. Bust, viewed to the left, eyes looking full. He wears a tight-fitting doublet with a cloak, thrown over it, broad falling white collar. Hair falling to shoulders, slight moustache and tuft on his chin.

Pencil and black chalk.

Oval, 8½ by 7 in. On paper.

(876)

[See ILLUSTRATION.]

ROBERT NANTEUIL

115. 0. 0
- 587 CHARLES L'ABBE DE MONVÉRON, "Avocat au Parlement de Paris" et "Jurisconsulte Français" (1582-1657). Half-length, viewed to the right, eyes looking full. He wears a buttoned doublet tied round at the waist and a broad falling collar. A full-sleeved cape covers his shoulders. Short grey hair to the ears confined in a skull cap, small pointed beard and moustache.

Pencil.

Rectangular, 5¼ by 6¾ in. On vellum.

Signed and dated 1665.

From the Hodges and Carrington Collections.

Nanteuil's pencil drawings are of superlative rarity. This is the finest pencil drawing we have ever seen.

(691)

[See ILLUSTRATION.]



No. 585.



No. 586.



No. 587.

ATTRIBUTED TO ROBERT NANTEUIL

- 588 A GENTLEMAN, name unknown. Viewed to the right, looking to the left. Falling collar, curly hair to the neck, skull cap, clipped moustache.

Wash.

Rectangular, $3\frac{1}{2}$ by $3\frac{1}{8}$ in. On paper.

(244)

EDWARD NASH

1778-1821.

- 589 A LADY, name unknown. She is represented full-length, seated on a couch by a window. Her left arm rests on the couch, her right hand holds a letter. She wears a low-cut black dress, her arms being bare. Landscape to the left through an open window.

Pencil and wash, touched with colour.

Rectangular, $8\frac{1}{2}$ by 6 in. On paper.

Signed and dated 1809.

Exhibited at the Bath Gallery, 1919.

Nash exhibited at the Royal Academy from 1811 to 1820.

In later years he drew portraits in India, sending them home to be exhibited.

(821)

JEAN MARC NATTIER

1685-1766.

- 590 M^{lle}. DE LAMBESC AND LE COMTE DE BRIENNE. She is represented seated, full length, with face to the left. The young Count, in armour and white sash, stands to the right. Her right arm rests on his shoulder, while in her right hand she holds his helmet. She wears a white décolleté bodice with brown over-mantle covering the bosom and right arm, brown girdle and skirt covered with a shot blue drapery. Both wear powdered hair. Violet and claret curtains form a background left and right.

Oval, $4\frac{1}{3}$ by $3\frac{1}{3}$ in. Probably on vellum.

This is perhaps the finished study for the picture now in the Louvre.

From the Falcke Collection.

* * By an eminent French authority it is pronounced to be undoubtedly the work of Nattier.

(57)

JEAN MARC NATTIER

10. 10. 0
- 591 JAMES EDWARD STUART, James III of England and VIII of Scotland. In armour, viewed to the left, looking to the right. He wears the blue ribbon of the Order of the Garter and a richly ornamented sword. His right hand, gauntleted, rests upon a red baton, the other, ungloved, upon his hip. Before him is placed a helmet with white plumes. Lace cravat, powdered hair tied at the back in a large black bow. *Auth*

Painted en gouache. Rectangular, $3\frac{1}{4}$ by $4\frac{1}{4}$ in. Probably on vellum.

(417)

CONSTANTINE NETSCHER

1669-1722.

5. 5. 0
- 592 HENRIETTA CHURCHILL, afterwards Duchess of Marlborough. Half-length viewed full, face to the left. She is dressed in a white décolleté bodice edged with lace. A white scarf falling from her right shoulder is caught at the bosom in a large bow; another rose-coloured scarf encircles her left arm. A string of pearls round her neck and pending to the bosom. Soft brown hair arranged with flowers and short veil falling behind. *Pe*

Painted in oils.

Oval, $5\frac{1}{2}$ by $4\frac{1}{2}$ in. On copper.

(348)

ISAAC OLIVER

1556-1617.

8. 8. 0
- 593 Called LUDOVICK STUART, DUKE OF LENNOX AND RICHMOND, K.G. He is viewed nearly full-face, turning slightly to the right, and looking towards the spectator. He has dark brown hair, and a light brown moustache and beard. He wears a starched white ruff and a white and gold doublet. A jewelled chain, fastened with a large jewelled clasp, is round his neck. The blue ribbon of the Order of the Garter falls over his doublet. Dark blue background. *do*

In contemporary frame.

Oval, 2 by $1\frac{1}{2}$ in. On vellum on card.

(842)

DESCRIBED AS BY JOHN OLIVER

- 594 MINIATURE PAINTING. "An Exact and Compendious discourse concerning the Arte of Miniatura or Limning, and Names, Nature and Properties of Colours." . . . Sm. 4to. A manuscript of 65 pp. (*Circa* 1640). This valuable manuscript contains references to the art of Isaac and Peter Oliver, Hilliard, Holbein, Dürer, Clovio, Raphael, Rubens, Titian, Michael Angelo, Goltzius, and others.

4. 10. 0

On one of the covers the arms of Mildmay Fane, Earl of Westmorland (*ob.* 1666) are let in from the original binding. The Author's name does not appear, but he was evidently an Artist of no mean skill and taste. He was, however, a cousin of the painter, Peter Oliver, whom he speaks of as being at work at the time of his writing.

This is a manuscript of Norgate's *Miniatura* and follows one in the Harleian Collection (6000) with only a few verbal differences. / It is described by Mr. Martin Hardie in "*Miniatura or the Art of Limning*." Oxford 1919. (62)

ATTRIBUTED TO PETER OLIVER

1594-1648.

- 595 WILLIAM HERBERT, Earl of Pembroke, the patron of Shakespeare. He is represented full length, standing beside a table covered with a crimson cloth, on which rests his brown, broad-brimmed hat. He wears a close-fitting mauve doublet and full green trunks, both striped with gold, falling lace collar and cuffs. The blue ribbon of the Order of the Garter about his neck, the Garter itself round his knee. A red cape striped with black over his left arm. The left hand grasps the Lord Chamberlain's Staff. His jewelled sword is swung behind him from a golden belt. High brown boots and spurs, brown hair brushed back and falling to the ears, brown beard and moustache. Parted crimson curtains in the background.

13. 0. 0

*In colours.**Rectangular, 7½ by 5½ in. On panel.*

From the Radnor Castle Collection.

A fine painting to which it is hardly possible to put any other name than that of Oliver. (557)

ALMOST CERTAINLY BY JOHN OPIE

1761-1807.

- 596 MARY GODWIN. Half-length, viewed full, face to the left. She wears a white décolleté gown, confined at the waist and finished with a lawn fichu. Her hair is simply arranged and confined in a plain round hat.

*Pencil.**Oval, 3½ by 4¼ in. On paper.**William.*

AN IMPORTANT PORTRAIT.

(405)

JOHN OPIE

- 597 A LADY AND HER SON, names unknown. The Lady is represented seated three-quarter length, viewed full, face to the right, inclined to the right, eyes looking to the left. She wears a short-sleeved bodice with wide fichu, her hair confined in a lace mob-cap. Her left arm rests on a table, while her right hand holds an open book, from which her son, standing beside her, is reading. The boy's left hand rests on her shoulder.

*Pencil.**Oval, 9½ by 11¾ in. On paper.*

(281)

JEAN BAPTISTE OUDRY

1686-75.

- 598 MARCUS MEIERS, Architect. Half-length, viewed to the right, eyes looking to the left. He wears a cloak with sleeves and a frilled cravat. His left hand, outstretched, holds an architectural drawing, the right hand a pair of compasses against his breast. Hair brushed back from the forehead and falling in curls down the back.

*Pencil.**Rectangular, 14¾ by 9½ in. On paper.**Mellaa.*

Dated 1731.

(659)

[See ILLUSTRATION.]



JEAN BAPTISTE OUDRY

- 599 WILD ANIMALS. A group of wild beasts attacking one another in a forest.

Chalk

Chalk and wash.

Rectangular, $13\frac{1}{2}$ by $22\frac{1}{2}$ in. On paper.

3.5.0

Signed and dated, 1745.

CRISPIN DE PASSE

1565-1637.

Engraving

- 600 A GENTLEMAN, name unknown. Bust, viewed to the right, eyes looking full. He wears a dark spotted doublet with wide white ruff. Short brown hair brushed up from his forehead, pointed brown beard and moustache.

Plumbago, heightened with red chalk.

10.10.0

Rectangular, $4\frac{1}{4}$ by $3\frac{1}{4}$ in. On paper.

Signed with his monogram.

From Bishop Percy's Collection.

De Passe worked in England from about 1630 to 1635. (718)

CRISPIN DE PASSE

- 601 HENDRIK GOLTZIUS, the Engraver. Bust, viewed to the right, eyes looking to the left. Tight-fitting doublet, falling lace ruff, short hair, pointed beard and moustache.

Engraving

Pen and ink.

Oval, $4\frac{1}{8}$ by $3\frac{7}{32}$ in. On vellum.

2.5.0

Exhibited at the Victoria and Albert Museum, 1914-18, and described in the special Catalogue. (41)

DAVID PATON

flourished 1650-1700.

- 602 CHARLES II. Half-length, viewed to the right, eyes looking full. He wears armour with the George of the Order of the Garter

Engraving

5.10.0

LOT 602—*continued*.

on his breast, short lace cravat, long curly wig, small moustache.

Pen and ink.

Oval, 4 by 5 in. On vellum.

Very little is known of Paton, and we are indebted to the Honble. Hew Dalrymple for the following transcript:—

I David Paton Limner in Edr graynt me to have recieved from Mr. David McGill professor of Philosophy in name of Robert Viscount of Oxford the soun of one hundred eighty six pounds eight sh. as the interest of seven hundred and eighty pound Scots money, viz one hundred and forty pounds for three years from the twenty of May 1692 years to the twenty of May 1695 years.

Item for a picture of the Prince of Wales in mignature set in silver, and two silver frames for other pictures Forty five pounds twelt shill. extending in hailt to the forsaid soun. Whereof I graunt the receipt and discharge the said Viscount and all whom it may concern of the said soun. In witness whereof I have written and subscribed thir presents with my hand at Edenburgh this fifth of June 1695 years.

DAVID PATON.

The original is among the papers at Oxenfoord Castle, Midlothian. (449)

DAVID PATON

- 603 THE EARL OF DALKEITH. Half-length, viewed to the left, eyes looking full. He wears a richly embroidered cloak and the ribbon and star of the Order of the Thistle, large fluffy wig.

Plumbago.

Oval, 3 by 1½ in. On vellum.

The Earl was the son of the Duke of Monmouth and grandson of Charles II. The Order of the Thistle was conferred on him by Queen Anne in 1704.

Exhibited at the Victoria and Albert Museum, 1916–18. (604)

DAVID PATON

- 604 SIR JOHN DALRYMPLE. Bust, viewed to the left. Wearing a loose cloak, rich lace cravat, curly wig to the shoulders.

Plumbago.

Oval, 2 $\frac{3}{16}$ by 1 $\frac{3}{4}$ in. On vellum.

Exhibited at the Victoria and Albert Museum, 1914–18, and described in the special Catalogue.

The subject of this portrait became the first Earl of Stair (1648–1707).

* * A tiny plumbago of the very finest quality.

(21)

DAVID PATON

- 605 WILLIAM III. Half-length, viewed slightly to the left, face to the right, eyes looking full. He is dressed in armour with a broad lace cravat, long curly wig to the shoulders.

Kenzie
Pen and ink.

Oval, 3 by $3\frac{1}{2}$ in. On vellum.

Drawn in 1695.

(361)

1. 2. 0

RICHARD MORTON PAYE.

1750-1821.

- 606 A GIRL WITH HER FAVOURITE TURKEY. Bust, viewed to the left, head slightly inclined to the right. She is represented holding a young white turkey against her breast. She wears a blue dress with light yellow shawl about her head and shoulders; short brown hair.

do
Oval, 3 by $2\frac{1}{3}$ in. On ivory.

Signed R. M. Paye fecit.

Exhibited at the Royal Academy in 1789.

(4)

2. 1. 0

THOMAS PEAT

Exhibited Royal Academy, 1791-1805.

- 607 ELIZABETH, DUCHESS OF DEVONSHIRE. Bust, viewed to the left, looking to the right. White bodice and fichu, light brown hair falling in curls to the shoulders. Landscape in background.

Spills
Oval, $2\frac{1}{4}$ by 2 in. Enamel.

Signed by the artist on the reverse thus, "Duchess of Devonshire. T. Peat."

(201)

0. 0

THOMAS PEAT

- 608 DR. MOSS, physician to George III. Bust, viewed to the left, looking to the right. Deep blue coat, white frilled cravat, semi-poudré hair.

ads
Oval, 2 by $1\frac{1}{2}$ in. On ivory.

Signed.

Exhibited at the Royal Academy in 1791, and at Brussels in 1912. Illustrated in the Brussels Exhibition Catalogue.

(12)

10. 10. 0

THOMAS PEMBROOKE

1662-1690.

4. c. c.
- 609 A GENTLEMAN, name unknown. Bust, viewed to the left, eyes looking full. Coat edged with fur, square falling collar, skull cap, hair to the shoulders.

*Plumbago.**Rectangular, 3½ by 2¾ in. On vellum.* *Mackenz*

Signed T. P. fecit.

(414)

ATTRIBUTED TO JEAN BAPTISTE PERRONEAU

1715-83.

3. 10. 0
- 610 A BOY, name unknown. Bust, viewed full. High-buttoned orange coat, narrow white frilled collar, short brown hair.

*Crayons.**Oval, 7½ by 10 in. On paper.* *Mella*

(437)

THE REV. W. M. PETERS. R.A.

1742-1814.

The only Clergyman elected to the Royal Academy.

6. 5. 0
- 611 MISS FRANCES REYNOLDS AND MRS. PALMER, Sisters of Sir Joshua Reynolds. Miss Reynolds is represented half-length, her back slightly turned to the spectator and her face to the left. She is dressed in a full-sleeved bodice, broad-brimmed hat with hanging strings and plumes; her hair in clusters of curls to the ears. Mrs. Palmer is inclined slightly forward to the left, her face to the right, looking at her sister. She wears a décolleté bodice; a flowered hat with hanging strings is on her head. *do*

*Pencil.**Rectangular, 8 by 11 in. On paper.*

* * * This beautiful drawing, which formerly belonged to the Palmer family, was ascribed by them to Sir Joshua Reynolds.

(121)

THE REV. W. M. PETERS, R.A.

- 612 A LADY, name unknown. Full-length, viewed full, face to the right. She wears a tight-fitting bodice with wide lawn fichu; a pannier skirt and wide-brimmed hat decorated with a pendant tassel at the side. Hair in curls to the shoulders; a pendant locket hangs at her bosom. Her hands are folded before her.

Study
Pencil.

Rectangular, $5\frac{1}{4}$ by 11 in. On paper.

(724)

THE REV. W. M. PETERS, R.A.

- 613 A LADY, name unknown. She is represented full length, standing to the right, in the act of placing a wreath of flowers upon the pedestal of a bust. She wears a simple bodice and pannier skirt; her hair falls down her back.

Study
Pencil.

Rectangular, 11 by $7\frac{1}{2}$ in. On paper.

Probably the study for a picture.

(609)

THE REV. W. M. PETERS, R.A.

- 614 TWO LADIES, names unknown. One is represented in classic costume, violet mantle and jewelled girdle, holding a white dove in her right hand, which a little winged cupid is reaching out to take from her. The other, similar in composition, represents a girl asleep, her head, crowned with flowers, resting on her arm, a blue mantle across her knees. Another cupid, with a red rose in his hand, is here depicted with a finger to his lips in sign of silence.

Chom
Water-colour. Ovals, both measuring $6\frac{1}{2}$ by $7\frac{1}{2}$ in. On paper.

(627 and 628)

JEAN PETITOT

1607-91.

- 615 THE PRINCESS ANNE, afterwards Queen Anne. Bust, viewed to the right. Blue décolleté bodice, crimson overmantle edged with ermine over the right shoulder and secured left with a

LOT 615—*continued*.

jewelled chain. Her powdered hair, which falls in curls to the shoulders, is bound with small strings of pearls; a jewelled crescent with pearl drop over her brow.

Oval, in ormolu frame.

Enamel on gold, slightly larger than a shilling.

From George IV's and the Bridge Collections. (170)

JEAN PETITOT

4. 10. 0
- 616 ANNE OF AUSTRIA. Bust, viewed to the left. She wears a yellow décolleté bodice with jewelled ornament at the bosom, pearl necklace, light brown hair falling in tight curls about the neck. This tiny enamel, about the size of a sixpence, is probably a "trial" for a larger miniature.

Circular. Enamel. *Riches*

From Lord Chichester's Collection.

(18)

JEAN PETITOT

10. 10. 0
- 617 A LADY, name unknown. Head and shoulders, viewed to the left. White décolleté bodice partly shown, brown hair parted in centre and disposed in three rows of curls on either side of the head; two curls fall forward over each shoulder. She wears large pearl drops in her ears and a pearl necklace.

Oval. Enamel on gold, rather larger than a shilling. *Hand*

This may possibly be by Jean Petitot the younger. The details are somewhat hard for the work of the father.

JEAN PETITOT

10. 10. 0
- 618 CHARLES II. Bust. The King is viewed to the right, his eyes looking full. The blue ribbon of the Order of the Garter is just visible, broad white lace cravat, hair falling to his shoulders.

Oval, 1½ by 1 in. Enamel. *Arth*

A fine example of the elder Petitot's work.

(904)

BERNARD PICART

1673-1733.

- 619 GEORGE I AND SOPHIA DOROTHEA, his Queen. The King is represented three-quarter length, viewed to the right, face to the left. He is in armour, with the baton and sash of a Field-Marshal, his plumed helmet beside him. Curly wig to the shoulders. Behind him a winged figure of "Father Time" with an hour-glass and wings on his head is depicted in the act of raising a curtain from an oval portrait of the Queen, half-length, viewed to the left, which stands on a table behind the Crown.

*Indian ink.**Rectangular, $6\frac{3}{4}$ by $8\frac{1}{2}$ in. On paper.*

(263)

JEAN BAPTISTE MARIA PIERRE

1713-89.

- 620 LA SAVOYARDE. Representing a woman dressed in a well-worn grey skirt and bodice, with a black scarf about her head, seated on a rock by a wall. A stout staff lies at her side. A young man, in yellow breeches and crimson coat, is depicted kneeling before her to the right and holding the hand which rests in her lap. Some rocks and shrubs in the background to the right.

*Painted en gouache.**Rectangular, 8 by 10 in. On vellum.*

This drawing has been engraved.

(687)

JEAN PILLEMONT

1727-1808.

- 621 A PEASANT. Viewed full-length, in a landscape, a town is in the distance.

Pencil and black chalk. Rectangular, $6\frac{1}{8}$ by $5\frac{1}{2}$ in. On paper.

Signed.

This drawing, if unsigned, would probably have been ascribed to Watteau.

(836)

ROBERT EDGE PINE

1730-88.

- 5/-
622 GEORGE III. Bust, viewed to the right, in ermine robes. The collar of the Order of the Garter round his neck. Lace cravat, long wig.

Pen and ink.

Oval, $4\frac{3}{4}$ by $5\frac{1}{2}$ in. On vellum.

Drawn in 1763.

Williames

Pine, who painted a well-known portrait of Washington, died at Philadelphia on November 19, 1788. (333)

ROBERT EDGE PINE

- 12/-
623 GEORGE III. Half-length, viewed to the left. He wears an ermine-lined coat and embroidered waistcoat, the ribbon of the Order of the Garter and the George around his neck. Lace cravat. Powdered wig in pigtail. do

Pen and ink.

Oval, $3\frac{1}{4}$ by $4\frac{1}{4}$ in. On vellum.

(538)

CHRISTOPH PLATZER

33. o. c
624 GEORGE FREDERICK HANDEL. Bust, viewed to the right, face turned and looking towards the spectator. He wears a blue cloak over his shoulders, short lace cravat, long powdered wig.

Oval, $2\frac{2}{3}$ by $1\frac{7}{8}$ in. On vellum.

In the original fine diamond frame.

Signed.

Plaw

Platzer worked at Passau during the first half of the XVIIIth Century. About 1720 he was appointed Court painter to the Prince-Bishop. (198)

ANDREW PLIMER

1763-1837.

- 625 THE MARCHIONESS CORNWALLIS. Bust, viewed to the left. She wears a white bodice, lace ruffle tied with pink ribbons, pink ribbon securing a frilled mob-cap, curly brown hair falling about her neck.

Lachen

5. 10. 0

She was the wife of the famous Marquess Cornwallis

See *supra*, Addington, lot 2. Oval, $2\frac{7}{8}$ by $2\frac{1}{4}$ in. On ivory.

From the Lindsay Collection. (331)

ANDREW PLIMER

- 626 THOMAS IRELAND. Bust, in blue velvet coat and white cravat, face to the left, eyes full. Semi-poudré hair in pigtail.

Oval, $1\frac{7}{8}$ by $1\frac{1}{2}$ in. On ivory.

21. 0. 0

Signed and dated 1787, and inscribed on the reverse, "Thomas Ireland painted by Andrew Plimer, pupil of Cosway, 1787."

Painted in Plimer's earliest manner. (224)

w

ANDREW PLIMER

- 627 EDWARD JERNINGHAM OF COSTESSY. Bust, viewed to the right. High-collared coat, white stock; short hair, brushed forward; side whiskers.

Pencil.

Oval, $2\frac{3}{4}$ by $2\frac{1}{4}$ in. On paper or card.

wsey

15. 0. 0

Exhibited at Brussels in 1912 and at the Victoria and Albert Museum, 1914-18, and illustrated in the Catalogues of the Exhibitions.

The only miniature by Plimer, in pencil, that is known to exist.

FROM THE JERNINGHAM FAMILY COLLECTION. (127)

ANDREW PLIMER

28. c. c.
- 628 WILLIAM CHARLES JERNINGHAM OF COSTESSY. Bust, viewed to the left, eyes full. He is dressed in an Austrian uniform, indigo coat with braid and brown fur collar, black stock, short powdered hair, side whiskers. *Pais*

Oval, $2\frac{3}{8}$ by 3 in. On ivory, in leathern case.

Illustrated in Williamson's "Andrew and Nathaniel Plimer." Exhibited at Brussels in 1912 and illustrated in the Catalogue of the Exhibition.

At this period British and Irish Catholics, being denied admission into the English Army and Navy, frequently entered the Austrian service.

From the Jerningham Family Collection.

(126)

ANDREW PLIMER

30. o. o.
- 629 COLONEL SIR J. MAY, K.C.B. Bust, in uniform, viewed to the left. Red coat with blue lapels and collar, gold epaulettes, white cravat, powdered hair.

Oval, $2\frac{1}{8}$ by $2\frac{3}{8}$ in. On ivory. *Dur-lac*

This miniature dates from Plimer's middle period.

(45)

ANDREW PLIMER

72. o. o.
- 630 THE COUNTESS OF MORNINGTON. Half-length, face to the right, eyes full. She is represented seated on a red upholstered chair dressed in blue, with a white kerchief folded well up under the chin. White mob-cap, grey hair. *Chair*

Oval, $3\frac{3}{4}$ by 3 in. On ivory.

The Countess was mother of the Marquess Wellesley, Lord Maryborough, the Duke of Wellington and Lord Cowley. She was born in 1742 and died in 1831.

*** This large miniature was painted for the Prince Regent, who presented it to the Marquess Wellesley in 1811. (171)

ANDREW PLIMER.

- key 631 MRS. THOMPSON. Bust, viewed to the left. White décolleté bodice with ruffle collar. Her light brown curly hair, bound with a small fillet of pearls, falls about her neck and shoulders.

Oval, $2\frac{1}{8}$ by $2\frac{1}{2}$ in. On ivory.

From the Lindsay Collection.

(323)

15. 0. 0

ANDREW PLIMER

- lacher 632 WILLIAM WELLESLEY-POLE, Lord Maryborough and (in 1842) Earl of Mornington. Bust, viewed to the right. Deep blue coat with brass buttons, white waistcoat, white neck-cloth, powdered hair in pigtail.

Oval, $2\frac{3}{4}$ by 2 in. On ivory.

(563)

4. 15. 0

ANDREW PLIMER

- ale 633 A YOUNG LADY, name unknown. Bust, viewed to the right, eyes full. Brown bodice with white fichu and collar with brown bow, hair lightly powdered.

Oval, $1\frac{3}{8}$ by $1\frac{7}{8}$ in. On ivory.

Signed and dated 1787.

A delightful miniature painted in Plimer's earliest manner.

(143)

10. 0. 0

NATHANIEL PLIMER

- lacher 634 A GENTLEMAN, name unknown. Bust, face to the right. Dressed in a blue coat with brass buttons, white waistcoat and neck-cloth, powdered wig.

Oval, $1\frac{1}{4}$ by $1\frac{5}{8}$ in. On ivory.

Signed and dated 1787.

Exhibited at Brussels in 1912.

An exceedingly fine miniature. Although Nathaniel is overshadowed by his brother (Andrew), he was the greater artist.

(104)

31. 0. 0

NATHANIEL PLIMER

(OR PERHAPS ANDREW PLIMER)

8. 10. 0
635 MR. HALLAM. Bust, turned to the right, looking to the left.
He wears a blue coat and yellow waistcoat, frilled cravat,
powdered hair.

Oval, $2\frac{1}{4}$ by $2\frac{3}{4}$ in. On ivory. *Picisto*

(49)

SOLOMON POLACK

1757-1839.

7. 0. 0
636 ALEXANDER POPE. Half-length, viewed full, face to the right.
His head rests on his hand. Long cravat, curly wig.

Plumbago.

Oval, 3 by $2\frac{3}{8}$ in. On vellum.

Signed on the back. *Magy*

Exhibited at the Victoria and Albert Museum, 1914-18, and
described in the special Catalogue.

AN INTERESTING PORTRAIT.

(509)

SOLOMON POLACK

4. 0. 0
637 JEAN JACQUES ROUSSEAU. Bust, viewed full, face to the right,
eyes looking full. Loose neck-cloth, hair in curls to the ears.

Plumbago.

Oval, $2\frac{7}{8}$ by $2\frac{1}{4}$ in. On vellum.

Exhibited at the Victoria and Albert Museum, 1914-18, and
described in the special Catalogue.

Polack was born at the Hague in 1757, he first exhibited at
the Royal Academy in 1790, and died at Chelsea in 1839. *do*

AN INTERESTING PORTRAIT.

(510)

PIERRE PAUL PRUD'HON

1758-1822.

- 638 MADAME BOUGEART. She is viewed half-length, the bust being nude. Eyes full. Her fair hair is bound with a black ribbon.

*Pastel.**Circular, diameter 39 ins. Blue paper.*

On the reverse is written "Ce dessin m'a été donné par mon bon ami Bougeart qui le tenait de sa Grand'mère à laquelle Prud'hon l'avait donné. F. Charneron à Lizy s/Ourcq 6 Janvier 1851. Cette étude avait été faite pour le portrait de la Grand'mère de Bougeart."

Signed and dated 1790.

(830)

ATTRIBUTED TO PIERRE PAUL PRUD'HON

- 639 "OUR LADY OF THE ROCKS." A very highly finished chalk (or pencil) drawing after Leonardo da Vinci's famous picture.

Rectangular, 18½ by 13 in. On paper.

(455)

PIETER JANSZ QUAST

1606-1647.

- 640 AN INTERIOR, representing a Surgeon richly dressed in slashed doublet and plumed hat performing an operation on a man's head. The patient sits on a stool in the centre. To the right are several spectators keenly interested in the proceedings. An assistant is arranging some bottles of medicine to the left.

*Plumbago.**Rectangular, 10 by 11½ in. On vellum.*

Signed and dated 1645.

From the Paar and Freund Collections.

(791)

SIR HENRY RAEBURN, R.A.

1756-1823.

5. 0. 0
- 641 MRS. ARCHER, *née* Miss Clerk. Seated, half-length, viewed to the left, face to the left, looking slightly to the right. She wears an olive gown with white fichu and black chiffon scarf about her shoulders, white mob-cap; black hair; long olive-green gloves drawn up to her elbow, which rests on one arm of the chair.

Oval, $2\frac{3}{4}$ by $3\frac{1}{4}$ in. On ivory.

Signed (it is declared).

Shaw

Raeburn painted portraits of two or three other members of the Clerk family. (559)

SIR HENRY RAEBURN, R.A.

5. 0. 0
- 642 PHILIP HOWARD. Bust, viewed to the left, eyes looking full. He wears a brown coat with brass buttons, white frilled cravat, powdered hair.

Oval, $1\frac{5}{8}$ by 2 in. On ivory.

Mackenz

From the Howard family. The tradition assigning it to Raeburn is of some standing. (412)

SIR HENRY RAEBURN, R.A.

80. 0. 0
- 643 MASTER KEIGHLEY. Bust, turned to the left, face to the left. Large brown eyes, his golden-brown hair falling in curls over a broad white ruffled collar and plum-coloured jacket.

Oval, $2\frac{1}{4}$ by $2\frac{3}{8}$ in. On ivory.

Pinto

The beautiful enamel frame is enriched with diamonds.

* * * A very puzzling miniature. It is of superb quality and has always been attributed to Raeburn. If it is not his work it is difficult to say who could have painted it. The boy's hair is on the reverse. (184)

ALLAN RAMSAY

1713-84.

- 644 CAPTAIN FERGUSON. Bust, viewed in profile to the left. Three cornered hat, wig in pigtail.

only 9.

Pencil.

Rectangular, $4\frac{1}{2}$ by $3\frac{3}{4}$ in. On paper.

15/-

Dated January 1775. (See inscription).

(492)

PIERRE NICOLAS RANSONETTE

1735-1810.

- 645 A GENTLEMAN, name unknown. Bust, viewed to the right, eyes looking full. Brown coat, neck-cloth, curly wig to the ears.

only and

Pencil, heightened with colour. Oval, $2\frac{1}{2}$ by $3\frac{1}{2}$ in. On paper.

3. 0. 0

Exhibited at the Victoria and Albert Museum, 1916-18.

Signed with initials and dated 1772.

(639)

PIERRE NICOLAS RANSONETTE

- 646 A LADY, name unknown. Half-length, viewed to the left, eyes looking full. Décolleté bodice cut square over the bosom and decorated with a frilled stole, a small bow in front, powdered hair dressed high on the top of her head in curls.

only H.

Pencil, heightened with colour. Oval, $2\frac{3}{8}$ by $3\frac{1}{2}$ in. On paper.

3. 5. 0

Exhibited at the Victoria and Albert Museum, 1916-18.

Signed with initials and dated 1772.

* * * TWO REMARKABLE PORTRAITS BY AN ARTIST WHOSE WORK IS RARE. (638)

JAN ANTHONISZ VAN RAVESTEIJN

1572-1657.

2. 2. 0
- 647 A GENTLEMAN, name unknown. Half length, viewed to the left, eyes looking full. He wears a plain doublet with full sleeves and falling collar secured with tassels. Short hair parted in the centre. His left hand is on his breast.

Pencil.

Circular, diameter, 6 in. On paper. *Richardson*

(774)

JONATHAN RICHARDSON, SENR.

1665-1745.

2. 2. 0
- 648 THE ARTIST'S OWN PORTRAIT. A head in profile to the left. He wears a lawn cravat, a soft cap with a small tassel is worn thrust from the forehead.

Pencil.

Rectangular, $8\frac{3}{4}$ by $11\frac{1}{4}$ in. On paper. *Wall*

Signed and dated Sept. 26th, 1734.

This drawing was given by Richardson to the poet Pope. (175)

[See ILLUSTRATION.]

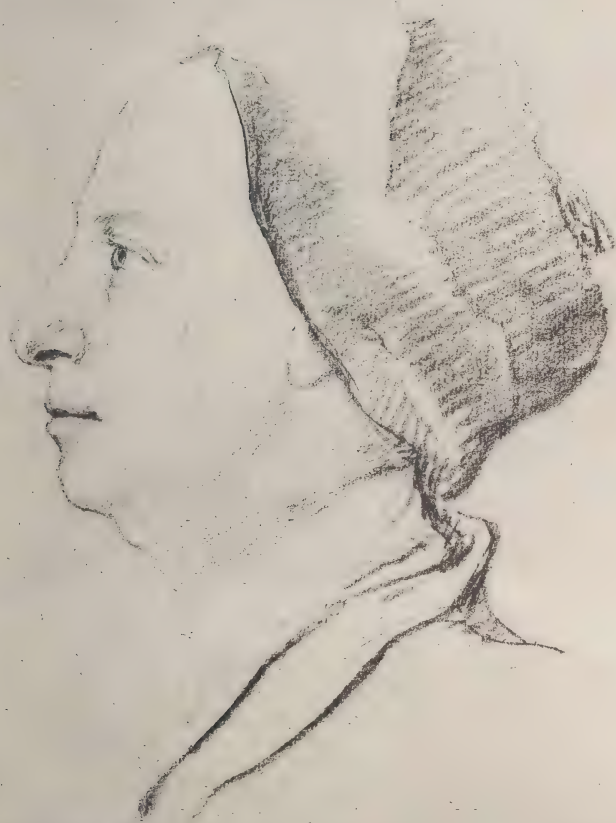
JONATHAN RICHARDSON, SENR.

1665-1745.

1. 10. 0
- 649 TWO SELF PORTRAITS OF THE ARTIST (in one frame). (a) Half-length in full wig, looking to the right; drawn in 1695. (b) Half-length with natural hair, looking to the left. Drawn in 1734.

Pencil. Rectangular, both measure $6\frac{1}{2}$ by $5\frac{1}{4}$ in. On vellum. *William*

Both of these drawings have important notes by Richardson on the reverse, and both have been engraved. (829)



Richardson given to the poet Pope

26 Sep 1727

JONATHAN RICHARDSON, SENR.

1665-1745.

- 650 WILLIAM CHESELDEN, F.R.S. A drawing of the face alone, viewed to the right, eyes looking left.

*Pencil.**Rectangular, 4 $\frac{5}{8}$ by 5 $\frac{3}{8}$ in. On vellum.*

2. 10. 0

Signed.

This drawing was engraved by Faber.

(789)

JONATHAN RICHARDSON, SENR.

- 651 MR. DRAKE OF CHARLOS. A head, viewed to the left, eyes looking to the right. Short wig.

*Plumbago.**Rectangular, 5 $\frac{1}{2}$ by 7 in. On vellum.*

1. 10. 0

Signed and dated October 28th, 1734, on the reverse. (578)

JONATHAN RICHARDSON, SENR.

- 652 JOHN DRYDEN, æt. 65. Head and shoulders, viewed in profile to the right, face to the right, eyes looking full. Plain coat and narrow collar, wavy hair parted on the left side and falling to the ears.

*Plumbago.**Rectangular, 2 $\frac{3}{4}$ by 3 $\frac{1}{4}$ in. On vellum.*

7. 0. 0

Dated 1697.

Exhibited at the Victoria and Albert Museum, 1914-18, and illustrated in the special Catalogue.

In this year Dryden published his famous "Ode to St. Cecilia."

AN IMPORTANT PORTRAIT.

(443)

JONATHAN RICHARDSON, SENR.

- 653 AN ECCLESIASTIC, name unknown. Almost half-length, viewed to the left, eyes looking full. Buttoned coat with tab collar, curly hair to the ears.

*Indian ink wash.**Oval, 6 $\frac{7}{8}$ by 8 $\frac{7}{8}$ in. On paper.*

1. 10. 0

This drawing is after Van Dyck. Richardson has inscribed it "V. D. 1639."

(368)

JONATHAN RICHARDSON, SENR.

- 654 Called WILLIAM HOGARTH. Bust, viewed to the right. Frilled cravat, long wig. He holds a long-stemmed pipe in his mouth.

Pencil, touched with red crayon.

Wallis

Rectangular, $4\frac{1}{4}$ by $3\frac{3}{4}$ in. On paper.

(474)

JONATHAN RICHARDSON, SENR.

- 655 MRS. KNAPTON. Bust, viewed to the left, eyes looking full. Her hair is parted in the centre, brushed up over the ears, and adorned on the right with a cluster of pearls.

Pencil.

Rectangular, 3 by $3\frac{1}{4}$ in. On vellum.

Signed with his initial, as customary.

Williams

Exhibited at the Victoria and Albert Museum, 1916-18.

She was the wife of James Knapton, the Publisher, and mother of George Knapton, the Painter.

(539)

JONATHAN RICHARDSON, SENR.

- 657 MATTHEW PRIOR, the Poet. Half-length, viewed full, face to the left. Buff coat. He wears no cravat. A buff turban on his head.

Plumbago, touched with colour.

Stephenson

Rectangular, $2\frac{3}{4}$ by $3\frac{1}{2}$ in. On vellum.

This is probably the study for the portrait now at Welbeck.

Exhibited at the Victoria and Albert Museum, 1916-18.

(150)

JONATHAN RICHARDSON, SENR.

- 658 JONATHAN RICHARDSON, JUNR. A head, in profile to the right. High forehead, short wavy hair.

Plumbago.

Rectangular, $4\frac{3}{4}$ by $5\frac{3}{4}$ in. On vellum.

Medley

Signed and dated May, 1736.

(264)

JONATHAN RICHARDSON, SENR.

- 659 JONATHAN RICHARDSON, Junr. Half-length, viewed in profile to the left, face to the left, eyes looking full. Plain coat with long cravat, wavy hair falling to the ears. He holds a monkey in his arms.

2.0.0

Rectangular, 5¼ by 7½ in. On vellum.

See long inscription on the reverse, dated 5 May, 1735. (580)

JONATHAN RICHARDSON, SENR.

- 660 EDWARD WRIGHT. Bust, viewed in profile to the left. Hair in curls to the shoulders.

Plumbago. Rectangular, 4½ by 5½ in. On vellum.

Dated (on the reverse) December 27th, 1736. (256)

CHRISTIAN RICHTER

1682-1732.

- 661 JOHN SELDEN. Head and shoulders, viewed to the left. He wears a black coat with white falling collar; light brown hair parted in the centre and falling in curls to the shoulders.

Water and body colour. 1¾ by 2½ in. On vellum.

Signed and dated 1708 on the reverse. (674)

HYACINTHE RIGAUD-Y-ROS

1659-1743.

- 662 JEAN RACINE, the Poet. Bust, viewed in profile to the right, face turned to the right, eyes looking full. He wears an elaborate lace collar and a cloak secured in front with a jewelled clasp and bow. Long curly wig to the shoulders.

Pencil. Rectangular, 9¾ by 7 in. On paper.

It has an owner's stamp upon it with a monogram R.L. (197)

G. RIVIERA

- 663 EUGÈNE, MARQUIS DE BEAUHARNIS. Bust, viewed to the right, face to the left. He wears a cloak drawn across his breast; short hair in tight curls, side whiskers.

Pencil.

Oval, $2\frac{1}{8}$ by $2\frac{3}{16}$ in. On paper.

Passes

Signed and dated 1823.

Exhibited at the Victoria and Albert Museum, 1914-18, and described in the special Catalogue. (338)

HUBERT ROBERT

1733-1808.

5. 15. 0
664 A GENTLEMAN, name unknown. He is represented full length, viewed to the right, seated on a leafy bank in a wood. His left elbow rests on the bank, his left hand holds the long clay pipe he is smoking; his right arm rests in his lap, the right hand holding a cup. Silk stockings and knee breeches, wide-collared coat, lawn cravat, a high-crowned hat on his head. A man's figure in the background to the right.

Pencil.

Rectangular, 10 by $13\frac{1}{2}$ in. On paper.

Meatyan

Signed and dated (on the reverse) 1796.

(144)

ANDREW ROBERTSON

1777-1845.

6. 0. 0
665 Believed to represent MRS. WARREN HASTINGS. Bust viewed to the right, eyes looking full. She wears a blue décolleté bodice. Her brown hair dressed high in curls is confined in a white scarf folded under her chin. Pearl necklace.

Circular, diameter $1\frac{1}{8}$ in. On ivory.

Recher.

Signed with conjoined initials.

(803)

ANDREW ROBERTSON

- 666 SIR WALTER SCOTT. Bust, viewed to the right, eyes looking full. He is represented wearing a blue coat with brass buttons, black collar, white neck-cloth; semi-poudré hair, cut short.

Oval, $2\frac{1}{4}$ by $2\frac{3}{4}$ in. On ivory.

(125a)

ANDREW ROBERTSON

- 667 MAJOR-GENERAL THE HONBLE. SIR ARTHUR WELLESLEY, K.C.B. (afterwards Duke of Wellington). Bust, viewed to the left, eyes looking full. He wears an indigo cape with falling collar, fastened at the neck with a gold brooch; black stock, short curly brown hair.

Rectangular, 3 by $2\frac{1}{8}$ in. On ivory.

Painted between 1805 and 1806.

(321)

ANDREW ROBERTSON

- 668 THE MARQUESS WELLESLEY. Half-length, viewed full, face to the right, eyes looking full. Black coat, white cravat. He is wearing the ribbon and Star of the Order of the Garter. Short grey hair.

Rectangular, $3\frac{1}{2}$ by $4\frac{1}{2}$ in. On ivory.

Inscribed on the reverse "Lord Mornington, first Viceroy of India, brother to Duke of Wellington, by Andrew Robertson, the great miniature painter."

Exhibited at the Royal Academy in 1818.

There is a similar miniature in the Apsley House Collection.

(44)

ANDREW ROBERTSON

17. 0. 0
- 669 THE MARQUESS WELLESLEY. Half-length, viewed full, face to the right, looking to the right. He wears a black velvet coat with broad collar of black silk, under which is just visible the blue ribbon of the Order of the Garter. The Star of the Garter is at his breast. White silk cravat. *John*

Rectangular, in circular frame, $3\frac{1}{8}$ by 4 in. On ivory.

Exhibited at the Royal Academy in 1826, at South Kensington Museum in 1865, and at Brussels in 1912. Described in the Catalogue of the Brussels Exhibition. (43)

ANDREW ROBERTSON

4. 10. 0
- 670 LORD CHARLES WELLESLEY, son of the first Duke of Wellington and father of the third and fourth Dukes. Bust, viewed to the right, eyes looking full. Blue uniform with crimson facing, collar of silver braid, silver braid looped over the left shoulder. He wears the insignia of four different Orders on his breast. Curly red hair. *Robertson*

Oval, $1\frac{1}{8}$ by 2 in. On ivory.

(202)

ANDREW ROBERTSON

3. 0. 0
- 671 BENJAMIN WEST, R.A. Half-length, viewed full. Wide-collared coat, white stock, bald head with grey hair at the temples.

Pencil.

Oval, $3\frac{1}{4}$ by $3\frac{7}{8}$ in. On paper.

Exhibited at the Victoria and Albert Museum, 1916-18. *do*

The original study for the engraved portrait.

(617)

WALTER ROBERTSON

Called "Irish Robertson"

Died 1802.

3. 15. 0
- 672 MRS. ABBOT. Bust, viewed full, face to the left, eyes looking full. Green décolleté bodice edged with white. Powdered *William*

LOT 672—*continued.*

hair *en pompadour* decorated with a green bow, one curl falling over the left shoulder.

A charming sketch.

Oval, $2\frac{3}{4}$ by $3\frac{1}{2}$ in. *On paper.*

This Artist's miniatures are of great rarity. The son of a Dublin jeweller, he left Ireland in 1793 and went to America with Gilbert Stuart. (3)

SAMPSON TOWGOOD ROCH

1759-1847.

- 673 MRS. THRALE. Half-length, viewed full, face to the right. She is dressed in a white bodice and fichu, secured at the waist with a blue bow. White silk wrap trimmed with brown fur about the shoulders; a white scarf over her powdered hair, which is dressed in heavy curls, a black velvet band at the neck.

Oval, $1\frac{3}{4}$ by $2\frac{1}{4}$ in. *On ivory.*

15. 0. 0

Signed and dated 1782.

Exhibited at Brussels in 1912 and illustrated in the Catalogue of the Exhibition.

Described and illustrated in the *Connoisseur* for September 1917.

Roch was an Irishman, but his best miniatures (of which the present is a good representation) were painted at Bath. (15)

PETER ERNEST ROCKSTUHL

1764-1824.

- 674 A RUSSIAN OFFICER. Bust, in profile to the left. High embroidered collar, black stock, the ribbon of an Order across his breast, brown hair in a short pigtail.

Painted en grisaille.

Oval, $2\frac{1}{4}$ by $2\frac{1}{2}$ in. *On ivory.*

2. 0. 0

Signed.

(132)

GEORGE ROMNEY

1734-1802.

- 675 A FAMILY GROUP, names unknown. Representing a girl with bare feet seated on the ground to the left, shading her eyes with her left hand. She wears a scarf tied round her head. Her right arm embraces a baby, while an older child sits at her feet. Another figure stands in the background. *Passer*

*Pencil.**Rectangular, $10\frac{3}{4}$ by $15\frac{1}{4}$ in. On paper.*

(282)

GEORGE ROMNEY

- 676 JOHN HENDERSON, the Actor. Bust, viewed to the right. Black coat, white cravat; powdered hair brushed back from the forehead and tied in a pigtail. *10. 10. 0*

*Crayons.**Oval, 8 by 6 in. On paper. Law*

(143)

[See ILLUSTRATION.]

GEORGE ROMNEY

- 677 A LADY, name unknown, probably a member of the Gower family. Half-length, viewed to left, eyes looking full. She wears a tight-fitting white bodice edged with a broad white frill, a black silk scarf falls from her shoulders. Her brown hair is brushed back from her forehead, white cap tied with pink ribbons. *15. 0. 0* *do*

*Water-colours.**Rectangular, $7\frac{3}{4}$ by 6 in. On paper.*

(888)

GEORGE ROMNEY.

- 678 THE LADY EMILY MACLEOD. Bust, viewed to the left, eyes looking slightly to the right. She wears a pink décolleté bodice edged with white. Her brown hair, dressed *en pompadour* and bound with a gold fillet, falls in curls to her shoulders. *80. 0. 0* *Law*

Oval, $1\frac{7}{16}$ by $1\frac{3}{4}$ in. On ivory.

This most exquisite miniature is, with very slight variations, the finished study for the portrait sold at Christie's on May 6,



No. 676.

Lot 678—*continued*.

1905. It is enclosed in an ivory locket-case ; within the cover are directions by Lady Louisa Stuart concerning its disposal after her death : " This picture of the late Lady Emily Macleod, my earliest friend, is at my death to be given, or sent, to her youngest son, Lt.-Colonel Henry Macleod.—LOUISA STUART."

Lady Louisa Stuart, who was the youngest daughter of John, third Earl of Bute, died in 1854, aged 94.

* * * THIS PORTRAIT MAY BE ACCEPTED WITH ALL CONFIDENCE AS THE WORK OF ROMNEY, ONE OF THE ONLY HALF-A-DOZEN MINIATURE PORTRAITS HE IS SAID TO HAVE PAINTED. (756)

GEORGE ROMNEY

- 679 COLONEL SHELLEY (*see* inscription). Seated, half-length, viewed to the right, his left arm resting on the back of his chair, his right in his lap. High-collared coat, powdered wig.

Pencil.

Rectangular, 10½ by 12¾ in. On paper.

(280)

JEAN ROUQUET

1702-59.

- 680 ADMIRAL THE HON. JOHN BYNG. Bust, viewed to the left. Blue coat trimmed with loops of gold braid, light yellow waistcoat, white cravat with lace bow, powdered wig.

Oval, 1½ by 1⅜ in. On ivory.

Signed with initials.

The Admiral was shot, for misconduct at Minorca, in 1757.

(182)

THOMAS ROWLANDSON

1756-1827.

8. 10. 0
681 LADY "BETTY" FOSTER. Seated full length, viewed full, face to the right. Her hands are folded over a book in her lap. Flowing white gown touched with yellow, wide-brimmed straw hat with blue band, brown hair to the shoulders.

Pencil and wash, heightened with colour.

Stephenson

Rectangular, 7½ by 10 in. On paper.

This beautiful woman was afterwards Duchess of Devonshire, her famous portrait is in the Pierpont Morgan Collection. (521)

PETER PAUL RUBENS

1577-1640.

2. 5. 0
682 THE ARTIST'S OWN PORTRAIT. Half-length, in armour, viewed extreme to the left. A scarf across his shoulders; curly hair falling about the face.

Pencil.

Rectangular, 4¾ by 6½ in. On paper.

Carlton

A very early self-portrait.

(60)

PETER PAUL RUBENS

45. 0 0
683 A GIRL, name unknown. Head and shoulders, viewed to the left, eyes looking up. Simple white bodice cut round at the neck; dark hair falling in loose strands to the shoulders and confined in a small slashed cap worn well at the back of the head.

Black and red chalks.

Rectangular, 5¼ by 6¼ in. On paper.

Maxwell

Signed.

From the Collections of Sir Peter Lely and Bernard Granville of Calwick.

(697)

PROBABLY BY PETER PAUL RUBENS

1577-1640.

- — —
684 TWO CLASSICAL HEADS.

Pen and ink.

Ovals, 2 by 1½ ins. On paper.

From the Crozat Collection.

(832, 833) *Passed*

JOHN RUSSELL, R.A.

1744-1806.

- 685 A BOY OF THE PEARS FAMILY. Almost half-length, viewed to the right. Brown coat, rose waistcoat, frilled cravat, brown hair falling to the shoulders.

Pollock
Water-colour.

5. 10. 0
Oval, $5\frac{1}{2}$ by $4\frac{3}{4}$ in. On paper.

Russell drew several members of the Pears family.

From the Russell Family Collection.

(302)

JOHN RUSSELL, R.A.

- 686 THE COQUETTE, after Reynolds. Half-length, viewed full, head slightly inclined to the left and looking to the right. She wears a black décolleté bodice secured at the bosom with two pink bows, white skirt and white fichu; blond curly hair confined in a white lawn mob-cap tied under her chin and decorated with a pink bow over the forehead.

Williamson
Crayons.

7. 7. 0
Oval, $12\frac{1}{2}$ by $15\frac{1}{4}$ in. On paper.

(228)

JOHN RUSSELL, R.A.

- 687 THE SMYTHE CHILDREN. The youngest child, seated on a rock to the right, holds up a black and tan spaniel by the collar; the eldest stands behind him, in the centre, with his left hand on the dog's back; the other child holds up a whip. They wear tight-fitting blue jackets with brass buttons and low lace collars. Brown hair falling loose to the shoulders.

Robison
Circular, diameter $2\frac{3}{4}$ in. On ivory.

Exhibited at the Bath Gallery 1918.

A puzzling miniature. It certainly resembles the work of Russell, notably in colouring and in composition but it cannot be attributed to him without reserve.

(775)

JOHN RUSSELL, R.A.

11. C C
- 688 ELIZABETH RUSSELL, the Artist's sister. Half-length, viewed to the right, looking to the right. She wears a pink décolleté bodice with pink sleeves tied with white ribbon, black waistband. Her masses of black hair fall in curls to her breasts. *Real*

Oval, $2\frac{3}{4}$ by 2 in. On ivory.

Signed and dated (on the reverse), "By J. Russell, Crayon painter to His Majesty and The Prince of Wales. 1788."

From the Russell Family Collection.

(874)

JOHN RUSSELL, R.A.

3. 5. 0
- 689 HIS SKETCH BOOK FOR THE YEARS 1759-1762. This interesting volume contains eighteen pencil and Indian ink portraits of Russell himself, his mother, sisters, and cousins. Some of the drawings are signed and dated. It was acquired from a descendant of the Artist. See Mr. Webb's (Russell's great-grand nephew) letter in the portfolio. *Mella*

(160)

WILLIAM WYNNE RYLAND

1732-83.

6. 10. 0
- 690 GEORGE III. Full-length, viewed full, in his Coronation robes, standing beside a table to the right, on which is placed the Crown; columns and a curtain in the background. His left hand rests on his hip, his right on the table.

Plumbago.

Rectangular, $13\frac{1}{2}$ by $19\frac{3}{4}$ in. On vellum. *Hand*

This is the original drawing for Ryland's *chef-d'œuvre*, the famous mezzotint (published in 1761) after Allan Ramsay's portrait. This engraving so greatly pleased George III, that he appointed Ryland "Engraver to the King." The drawing differs considerably from the published engraving. Ryland was executed for forgery in 1783.

(397)

CORNELIS SAFTLEVEN

1606-1682.

- 691 A LADY, name unknown. She is seated full-length, viewed to the left, head inclined and turned to the right. She wears a full skirt with an apron and a blouse with a sleeveless jacket over it. A short scarf about her shoulders. Her hair is confined in a small round cap. Her left hand rests on the back of the bench on which she sits, her right is raised in gesture.

*Pencil.**Rectangular, $5\frac{3}{4}$ by $8\frac{3}{4}$ in. On paper.*

Exhibited at the Bath Gallery, 1919.

(787)

3. 0. 0

AUGUSTIN DE ST. AUBIN

1736-1807.

- 692 CARDINAL FLECHIER. Bust viewed to the right. He wears a soutane with a square tab collar. The Order of the St. Esprit round his neck. Curly hair, skull cap. Contained in an oval with oblong space for inscription below.

*Pencil.**Rectangular, $3\frac{3}{8}$ by 5 in. On paper.*

The drawing was engraved in 1802.

(802)

1. 15. 0

AUGUSTIN DE ST. AUBIN

- 693 A GENTLEMAN, name unknown. Bust, viewed in profile to the left. Wide falling collar to coat, wig in pigtail.

*Pencil, heightened with colour.**Rectangular, $5\frac{1}{2}$ by $7\frac{1}{4}$ in. On paper.*

From the Cailleux Collection.

Signed.

(409)

2. 15. 0

AUGUSTIN DE ST. AUBIN

- 13/-
694 A GENTLEMAN, name unknown. Head and shoulders, viewed in profile to the left. Hair in pigtail. He is represented seated, holding a book. All of this portrait, save the head, is but barely suggested in a very light line.

Pencil.

Rectangular, $4\frac{3}{4}$ by $4\frac{1}{2}$ in. On paper.

(479)

AUGUSTIN DE ST. AUBIN

1. 0. 0
695 A GENTLEMAN, name unknown. Half-length, viewed in profile to the right. High-cut coat, hair in pigtail.

Pencil.

Circular, diameter 10 in. On vellum.

(518)

AUGUSTIN DE ST. AUBIN

2. 5. 0
696 A GENTLEMAN, name unknown. Bust, in profile to the left. High-collared coat, frilled cravat, powdered wig in pigtail.

Pencil.

Oval, $3\frac{9}{16}$ by $2\frac{1}{2}$ in. On vellum.

Exhibited at the Victoria and Albert Museum, 1914-18, and described in the special Catalogue.

(294)

AUGUSTIN DE ST. AUBIN

- 10/-
697 A GENTLEMAN, name unknown. Half-length, viewed in profile to the left. High-collared coat, full cravat, hair brushed back and falling in curls to the neck.

Pencil.

Rectangular, $4\frac{1}{4}$ by $5\frac{3}{4}$ in. On paper.

Glass broken.

(341)

CHARLES BALTHAZAR JULIEN FEVRET DE ST. MÉMIN

1770-1852.

- 698 A GENTLEMAN AND HIS DAUGHTER, names unknown. The gentleman is represented half-length, viewed in profile to the left. Frilled cravat, powdered hair in pigtail. His daughter is in profile to the right. She wears a light blue bodice with white yoke and collar, puffed sleeves; short hair, brushed back from the forehead.

Pencil, slightly tinted.

Circulars, diameter $3\frac{3}{8}$ in. and $3\frac{7}{16}$ in. On paper.

Exhibited at the Victoria and Albert Museum, 1914-18, and described in the special Catalogue.

St. Mémin went to America in 1793 and worked there till 1810, when he returned to Paris. (514 and 515)

SATCHY

- 699 MISS PERKINS, of Deedham, Suffolk. Half-length, viewed to the right, eyes looking to the left. She wears a décolleté bodice richly embroidered and edged with ruffles, tight cap with ruffles, pearl clusters in her ears.

Plumbago.

Oval, $1\frac{1}{32}$ by $2\frac{1}{4}$ in. On vellum.

Signed and dated 1758.

Exhibited at the Victoria and Albert Museum, 1914-18, and described in the special Catalogue.

Nothing is known of the artist.

(138)

JOHN SAUNDERS.

Exhibited at the Royal Academy, 1771-73.

- 700 CLEMENTINA MARIA SOPHIA WALKINSHAW, mistress of Prince Charles Edward Stuart. Half-length, viewed full, face to the left. She wears a pink décolleté bodice edged with lace and fastened in front with a clasp of three pearls, a light blue drapery about her shoulders; short sleeves showing lace underneath, an embroidered flower ornament at her bosom. Short brown curly hair confined in a lace cap with a rosebud over the brow.

Crayons.

Rectangular, 16 by $19\frac{1}{2}$ in. On paper.

Signed and dated Feb. 16th, 1747.

(762)

£ 1481. 6. 6

FIFTH DAY'S SALE.

JOSEPH SAUNDERS

Exhibited at the Royal Academy, 1778-1808.

9. 0. 0
- 701 A YOUNG GENTLEMAN, name unknown. Half-length, viewed to the right, eyes looking full. Deep blue coat, buff waistcoat, white cravat, powdered hair in pigtail.

Oval, $1\frac{1}{2}$ by $1\frac{1}{4}$ in. On ivory. *Durlocke*

Signed and dated 1782.

Saunders's miniatures are sometimes confused with Smart's, as their signatures are somewhat similar.

From the Dunn-Gardner Collection.

(111)

JAMES SAYERS

1748-1823.

8. 10. 0
- 702 A REHEARSAL. Representing eight figures (one lady in *pompadour* wig) engaged in a concert in a drawing-room. Two figures (left) are playing the fife and violin from a score, lighted by a candle. The 'celloist is seated in the centre, while another musician is accompanying on a piano (right) a lady with a vocal score. The audience is composed of three standing figures in the background. The whole lighted from a chandelier in the centre. *Camplin*

Water-colour.

Rectangular, 8 by $9\frac{1}{2}$ in. On paper.

Signed and dated 1773.

(703)

S. NIKOLAUS SCHENEKER

1760-1822.

- 703 "NELL" GWYN. Half-length, viewed full, face to the right, eyes looking full. Décolleté bodice with loose short sleeves; pearl necklace, pearl drops in her ears. Hair parted in the centre and falling in curls to the ears, one lock over her right shoulder; a fillet of pearls looped above the left ear. Her right hand holds a dark cloak up to her breast.

*Pencil.**Oval, $3\frac{5}{8}$ by $4\frac{7}{8}$ in. On paper.*

Exhibited at the Victoria and Albert Museum, 1916-18.

This appears to be the original drawing for the portrait in Grammont's "Memoirs."
(81)

ALBERT SCHUMAN

- 704 A SCENE AFTER WOUVERMANS. Representing a company of horsemen fording a stream. A single tree and high rocky bank to the right, to the left a distance of river and hills; blue sky half-overcast with clouds.

Rectangular, $4\frac{1}{2}$ by 6 in. On ivory.

Signed.

(552)

JAMES SCOULER

flourished 1755-87.

- 705 MAJOR (JOHN) ANDRÉ, hanged as a Spy during the American Revolution. Half-length, viewed to the left. Plain open coat, frilled cravat, black stock, lightly curled wig in pigtail in eel-skin, three-cornered hat with cockade. The locket contains (at the back) his plaited hair.

*Painted en grisaille.**Oval, $1\frac{1}{4}$ by 1 in. On ivory.*

This is a youthful portrait, dating from about 1771.
(673)

JAMES SCOULER

4. 15. 0
- 706 A GENTLEMAN, name unknown. Bust, viewed to the right, eyes looking full. Mauve coat edged with gold braids, white cravat, powdered hair in a pigtail.

Oval, 1¼ by 1⅛ in. On ivory. *Durlach*

Signed and dated 1762.

This Artist was the first who exhibited miniatures at the Royal Academy. (13)

JAMES SCOULER

29. 0. 0
- 707 A LADY AND GENTLEMAN, names unknown. The gentleman is viewed half-length to the right, eyes looking to the left. Open crimson coat, white embroidered waistcoat, white cravat, powdered hair in pigtail.

In a frame set with pearls.

Oval, 1¼ by 1 in. On ivory.

Signed and dated 1776.

The lady is viewed half-length to the left, eyes looking full. She wears a blue décolleté bodice edged with thin lace. Brown hair dressed high *en pompadour* with a veil picked with gold falling over the left shoulder and secured in a loop at her bosom.

In a frame set with pearls.

Oval, 1¼ by 1 in. *to stand*

These exquisite little portraits formed the clasps of a pearl necklace. No other miniatures by Scouler of anything like equal quality to these are known. They are almost equal to Smart at his best.

TWO SUPERB PORTRAITS.

(234 and 235)

JAMES SCOULER

21. 0. 0
- 708 LADY BANKS, wife of Sir Joseph Banks, Bart., F.R.S. Half-length, viewed to the right, eyes looking to the right. She wears a bright green silk dress with a white lace fichu, her shoulders being covered with a violet silk shawl. Her

Lot 708—*continued.*

dark hair, which is dressed high, is decorated with pearls.
A ruby and pearl brooch is worn.

Oval, 2 by 1 $\frac{3}{4}$ in. On ivory.

Signed and dated 1778.

A fine portrait.

See lot 444 for companion miniature.

(911)

PIETER VAN SERWOUTERS

1586-1657.

- 799 A GENTLEMAN, name unknown. He is viewed to the right, wearing a rich doublet and ruff. Pointed beard and moustache, short hair. The left hand is placed on his breast, while the right rests on his hip.

6. 10. 0

Pen and ink.

Oval, 3 by 2 $\frac{1}{2}$ in. On vellum.

Signed with his initials.

(351)

TIMOTHY SHELDRAKE

flourished 1740-56.

- 710 DAVID GARRICK. Bust, viewed to the left, eyes full. Slate-grey coat, lace cravat, powdered wig.

Oval, 1 $\frac{1}{2}$ by 1 $\frac{1}{4}$ in. On ivory.

Painted in 1745.

Exhibited at Brussels in 1912 and illustrated in the Catalogue of the Exhibition.

7. 10. 0

Sheldrake does not appear to have painted many miniatures. He is best known by his illustrations to his own publications.

AN IMPORTANT AND LITTLE KNOWN PORTRAIT.

(14)

TIMOTHY SHELDRAKE

- 711 ALEXANDER POPE, the Poet (*see inscription*). Bust, viewed in profile to the right. Fur collar to coat, short hair.

Plumbago.

Rectangular, 5 $\frac{3}{4}$ by 7 in. On paper.

Signed.

(369)

1. 10. 0

SAMUEL SHELLEY

1750-1808.

2. 0 0
712 THE ARTIST'S OWN PORTRAIT. Half-length, viewed to the right, eyes looking full. Dark coat, frilled cravat, powdered hair in pigtail.

*Pencil.**Oval, 2 $\frac{3}{8}$ by 2 $\frac{1}{2}$ in. On paper.*

Exhibited at the Burlington Fine Arts Club in 1889, and at the Victoria and Albert Museum, 1916-18. (589)

SAMUEL SHELLEY

9. 10. 0
713 GEORGINA, DUCHESS OF DEVONSHIRE. Seated half-length, viewed full, face to the left. She wears a white bodice with puff sleeves bound with blue ribbon. A blue girdle round her waist. Her powdered hair is dressed high in curls and partly covered with a white veil. White fichu and pearl necklace. Sky and foliage in the background.

Circular, diameter 3 $\frac{5}{8}$ in. On ivory.

(801)

SAMUEL SHELLEY

- 10/-
714 A FAMILY GROUP, names unknown. Representing a Mother, to the left, full length, viewed full face to the right. She wears a simple Empire gown with frilled collar. Short hair bound with a fillet. At her left stands a little girl in panner skirt, holding her mother's left hand in hers; another child, to the right, holding her right hand. An older girl, viewed to the left, is next depicted carrying a baby on her back; lastly, a boy in a jacket and pantaloons and broad-brimmed hat, with his face to the left.

*Pencil.**Rectangular, 13 by 17 $\frac{1}{2}$ in.*

Glass broken.

(278)

SAMUEL SHELLEY

- 715 ADMIRAL FORBES. Half-length, viewed to the left. Open, high-collared coat, curly-wig to the ears.

rest C. E. Pencil.

Rectangular, $3\frac{3}{4}$ by $4\frac{1}{2}$ in. On paper.

10/-

Signed with his initial.

(677)

SAMUEL SHELLEY

- 716 THE MISSES HARCOURT. They are represented half-length, turned to the left, standing side by side. The younger girl (on the left) has one arm about her sister (on the right), who is holding a basket of fruit and flowers. The former is dressed in an olive-coloured décolleté bodice, a wreath of flowers in her hair; the latter in yellow silk with a mauve and yellow wrap falling from her shoulders. Her dark hair is bound with a white fillet.

Cur

3. 10. 0

Pencil, heightened with colour. Oval, 4 by $3\frac{1}{8}$ in. On paper.

A DELIGHTFUL STUDY FOR A MINIATURE.

(607)

SAMUEL SHELLEY

- 717 A LADY, name unknown. Half-length, viewed to the right, eyes looking full. White bodice with puff sleeves, ruff lace collar, curly brown hair bound with two fillets.

allace

Pencil, heightened with colour. Oval, $3\frac{1}{4}$ by $2\frac{3}{4}$ in. On paper.

15/-

(327)

SAMUEL SHELLEY

- 718 A LADY AND GENTLEMAN, in Van Dyck costume. Half-lengths. The lady (on the left) is dressed in a blue and white striped bodice with low lace ruff. She wears ropes of pearls about her neck and pearls in her brown hair, which falls in curls

phenson

5. 0. 0

LOT 718—*continued*.

to the shoulders. The gentleman, whose arm she has taken, wears a blue mantle and falling collar edged with lace; short brown hair.

Oval, 4½ by 3½ in. On ivory.

Perhaps the copy of an oil painting.

(533)

SAMUEL SHELLEY

6. 5. 0
- 719 THE PRINCESS LOUISE OF STOLBERG, wife of Prince Charles Edward Stuart. Half-length, viewed to the right, eyes looking full. She holds a violoncello in her lap and is wearing a light blue décolleté gown, with blue gauze scarf dotted with gold about her shoulders. Brown hair dressed high in curls and bound with pearls.

Oval, 4 by 3½ in. On ivory. *Matchew*

From the Collection of the Princess Charlotte.

Exhibited at South Kensington Museum in 1865, and at Glasgow in 1888. (390)

SAMUEL SHELLEY

3. 10. 0
- 720 MRS. RUSPINI AND HER SON. She is represented, viewed to the left, dressed in a loose rose gown, open at the neck and partly covered with a white scarf. A similar scarf binds her dark hair and is secured under the chin in a bow. Her right arm embraces a golden-headed boy, who snuggles against her, his right arm round her neck. *do*

Circular, diameter 8 in. On paper.

Signed, with a note in Shelley's autograph.

This beautiful miniature has been engraved.

(602)

SAMUEL SHELLEY

1. C. 0
- 721 JOHN HENRY (5th) DUKE OF RUTLAND. Half-length, viewed in profile to the left. Costume of the period. *Hand*

Pencil.

Oval, 2¾ by 2 in. On paper.

(484)

SAMUEL SHELLEY

- 722 MISS SHELLEY. She is seated, full length, viewed to the right, her left arm caressing a dog sitting beside her; her right arm supports her head; an open book in her lap. Drab skirt and bodice; a medal suspended from a chain round her neck. Brown hair simply arranged on the top of the head.

Pencil and wash. Rectangular, $4\frac{1}{4}$ by $5\frac{1}{2}$ in. On paper.
(Glass broken at the back). (665)

SAMUEL SHELLEY

- 723 THE DUCHESS OF SUSSEX. Bust, viewed in profile to the left. She wears a black silk wrap edged with black lace ruffles and secured with a bow, white fichu, mob-cap, powdered hair falling in curls about the neck.

Oval, 2 by $1\frac{1}{2}$ in. On ivory.

Exhibited at Glasgow in 1911, and at Brussels in 1912. Illustrated in the Catalogue of the Brussels Exhibition.

Lady Augusta Murray married in 1793 H.R.H. the Duke of Sussex, and died in 1830. Owing to the Royal Marriage Act she was never officially known as Duchess of Sussex.

(63)

SAMUEL SHELLEY

- 724 DR. HENRY SYMONDS, of Hampstead. Half-length, viewed in profile to the left, standing before a table on which rest paper and a pen. Frilled cravat, wig in pigtail.

Pencil.

Oval, $4\frac{7}{8}$ by $3\frac{3}{4}$ in. On paper.

The subject of this exceedingly beautiful drawing was a very favourite model of Shelley's (*see note on the reverse*) reading, "Dr. Henry Symonds of Hampstead. Mr. Shelley's favourite head. The best likeness taken of him."

Exhibited at the Victoria and Albert Museum, 1916-18. (608)

SAMUEL SHELLEY

2. 5. 0
- 725 FRESNOY'S ART OF PAINTING, published in 1783. This edition of Fresnoy was used by Shelley as a Sketch-book for his miniatures, etc., and contains a large number of his original drawings (including that of H.R.H. the Duchess of Cumberland). It was sold in the Artist's Sale in 1809. (168)

Mackenz

LUC SICARDI

1746-1825.

2. 10. 0
- 726 A GENTLEMAN, name unknown. Bust, viewed to the right, eyes looking to the left. High-collared coat, white stock, powdered hair.

Pencil.

Circular, diameter $2\frac{15}{16}$ in. On vellum. *Stehens*

Exhibited at the Victoria and Albert Museum, 1914-18, and described in the special Catalogue. (292)

LUC SICARDI

10. 0. 0
- 727 A LADY, name unknown. She is viewed full face. Her folded arms rest on a pedestal and one hand holds a scroll. She wears a silver décolleté gown with collar worked in red, blue sash, blue fillet and flowing veil, the hair dressed high in curls and powdered.

Oval, 3 by $2\frac{1}{4}$ in. On ivory in leathern case. *Shannon*

Signed by three initials.

(50)

LUC SICARDI

6. 0. 0
- 728 A LADY AND HER TWO CHILDREN, names unknown. She stands in the centre, her face viewed to the right. She is dressed in a simple white gown with blue girdle, a red-striped scarf binding her brown hair. One child peeps over her left *do*



LOT 728—continued.

shoulder, while the other, dressed in a blue frock with a white cap over her light brown hair, stands at her right. Foliage in the background.

Circular, diameter 16 in. On ivory.

(653)

CHRISTOPHER VAN SICHEM

flourished 1573-1601.

- 729 QUEEN ELIZABETH. Viewed whole-length, looking to the right. The Queen wears the magnificent dress, embroidered with pearls, in which she is said to have gone to St. Paul's Cathedral to return thanks for the defeat of the Spanish Armada. She is crowned and has magnificent jewels in her hair and ropes of pearls hanging from the neck. In her right hand she holds the sceptre and in her left the Orb.

Pen, ink and water-colour.

Rectangular, 11 by 7 in.

Signed.

The drawing recalls the well-known print by William Rogers.

(863)

[See ILLUSTRATION.]

GEORGE SIMPSON

- 730 MISS MARY HUME, niece of David Hume. Half-length, viewed to the left, looking full. She wears a white open-necked gown, secured at the waist with pale blue ribbon. The long blue ribbon that secures her straw hat has come untied and the hat has been pushed from her brow, showing her blond curly hair, a ringlet of which falls to her shoulder. The right arm holds her skirt, while the other is half-hidden among the foliage that forms a background to the portrait.

Oval, 3½ by 2⅞ in. On ivory.

Exhibited at the Royal Academy in 1799, at Glasgow in 1911, and at Brussels in 1912. Illustrated in the Brussels Exhibition Catalogue.

Signed and dated 1799.

(69)

WILLIAM SINGLETON

Exhibited at the Royal Academy, 1770-90.

- 731 THE ARTIST'S NEPHEW. Bust, turned to the left, face to the left, looking full. The right hand holds a book. Blue coat and white frilled cravat. Blue eyes, golden brown hair falling in curls about the neck.

MacKenzie
Rectangular, 2 by $2\frac{1}{4}$ in. On ivory.

Exhibited at the Royal Academy in 1787, also at Brussels in 1912 and illustrated in the Catalogue of the Exhibition.

This Artist's miniatures are of great beauty and rarity. (2)

[See ILLUSTRATION.]

J. W. SLATER

Exhibited at the Royal Academy 1803-36.

- 732 THE HON. MRS. PHIPPS. Half-length, viewed to the right, face almost full, eyes looking to the left. She wears a light brown bodice with sleeves and low neck. Dark brown hair simply arranged.

Monks
Signed and dated 1811, thus: "Maria Phipps, 17 Fevrier 1811. J. W. Slater, 33 Berners St. Oxford Street 1811."

Very little is known of Slater, but this miniature is one of great excellence.

Monks
Oval, 3 by $2\frac{1}{2}$ in. On ivory.

Maria, daughter of the first Baron Rendlesham, married the Hon. Augustus Phipps. (22)

PIETER VAN SLINGELANDT

1640-91.

- 733 CORNELIS VAN DALEN, the Engraver. Half-length, viewed to the right, eyes looking full. He wears a dark loose cloak with black hood and wide falling collar with tassels, white cuffs. Hair parted in the centre and falling in curls to the shoulder.



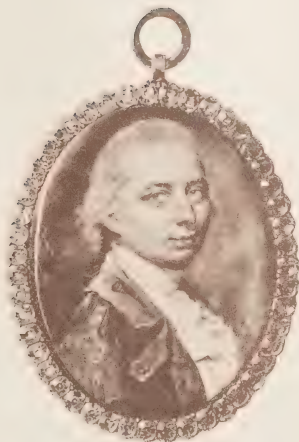
No. 26.



No. 742



No. 731.



No. 740.

Lot 733—continued.

light moustache. His right hand is raised to his breast. A wall and some shrubbery in the background to the left and right.

Plumbago. Rectangular, $7\frac{1}{2}$ by $9\frac{1}{2}$ in. On paper.

Exhibited at the South Kensington Museum in 1865, and at the Victoria and Albert Museum, 1916-18.

From the Verstolk Collection. (398)

PIETER VAN SLINGELANDT

- 734 AN ELDERLY LADY, name unknown. Half-length, standing with folded arms, turned slightly to the left. She wears a black jacket over a white bodice, with white apron; grey hair confined in a peaked black lace cap; jewelled ear-drops, red coral necklace; a ring on one finger of each hand. The doorway of a house in the background.

Water-colour and pencil. Rectangular, 4 by 5 in. On vellum.

Signed with initials. (395)

JOHN SMART, SENR.

1740-1811.

- 735 THE HONBLE. MRS. BALDWIN. Half-length, viewed to the left, eyes looking to the left. She wears a white silk dress, open at the neck and trimmed with gold braid, a pale blue shawl is over her shoulders. Her curly auburn hair is partly covered with a scarf ornamented with pearls which falls to her waist. An emerald and pearl brooch is worn.

Oval, $1\frac{3}{8}$ by $1\frac{1}{2}$ in. On ivory.

Signed and dated 1782. (913)

JOHN SMART, SENR.

65. c. c
- 736 THE HONBLE. HARRIET HERVEY-ASTON. Half-length, face to the left, looking to the left. She is dressed in a blue décolleté bodice with white sleeves, with lace touched with pink at the breast; the left arm holds a white satin wrap. She wears a pearl necklace and a small string of pearls fixed in her brown hair, which falls in a curl over the right shoulder.

Oval, 1½ by 1¼ in. On ivory. *Kawsey*

Signed and dated 1787.

* * A most beautiful miniature.

(564)

JOHN SMART, SENR.

11. c. c
- 737 JOHN SMART, Junr. Head and shoulders, viewed full. High-collared coat, lawn neck-cloth, short hair and side whiskers.

Pencil.

Oval, 5⅛ by 3¼ in. On paper. *Colnaghi*

Signed and dated 1808.

Exhibited at the Royal Academy in 1808 and at the Victoria and Albert Museum, 1916-18.

The younger Smart, who was also a Miniaturist of distinction, died (at an early age) at Madras in 1809. (240)

JOHN SMART, SENR.

40. c. c
- 738 GENERAL MARRIOTT. Bust, viewed to the right, eyes looking full. Red coat with white waistcoat, white collar and cravat. Grey hair tied in a pigtail.

Oval, 1½ by 1¼ in. On ivory. *Mackenzie*

The miniature is set in a shuttle-shaped ivory patch-box.

Signed and dated 1779.

(881)

JOHN SMART, SENR.

- 739 LADY TEIGNMOUTH. Half-length in profile, viewed to the left. Her hair is dressed high and ornamented with pearls. She wears a low-necked dress trimmed with a white lace fichu.

Grace
Pencil.

Oval, 8 by 6 in. On paper. 3.5.0

She was Charlotte, wife of John Shore (Lord Teignmouth), Governor-General of India. (841)

JOHN SMART, SENR.

- 740 COLONEL WATSON, Chief Engineer of Bengal. Bust, viewed to the right, eyes looking full. He wears a scarlet uniform with blue lapels and collar, gold stitched button-holes, blue and gold epaulettes with star and letters "LII Regt." in gold, white waistcoat and frilled cravat, powdered hair.

Arthur
Oval, 2 by 1½ in. On ivory. 120.0.0

Signed and dated 1786, J. S. I.

- * * A splendid miniature, painted by Smart whilst in India and signed with his Indian signature. (221)

[See ILLUSTRATION.]

JOHN SMART, SENR.

- 741 COLONEL WATSON. Half-length, viewed to the left. Open coat edged with braid, white waistcoat, white stock, wig in pigtail.

Thompson
Pencil.

Oval, 3¾ by 2¾ in. On paper. 1.5.0

The subject was probably a relative of Colonel Watson of the Bengal Engineers (see lot 740).

Exhibited at the Victoria and Albert Museum, 1916-18 (271)

JOHN SMART, SENR.

35. o. c. 742 A YOUNG GENTLEMAN, name unknown. Bust, viewed to the right. Pink satin coat with a wide lace collar, which is painted with extraordinary delicacy. Brown hair cut short. *Mackenzie*
Oval, 1 $\frac{3}{8}$ by 1 $\frac{1}{4}$ in. On ivory.

This tiny miniature is of remarkable quality. (222)

[See ILLUSTRATION.]

JOHN SMART, JUNR.

Died at Madras in 1809.

15. o. c. 743 HUGH BOYD, "Master Intendant of Madras." Bust, viewed to the right, eyes looking full. He wears a blue coat with gold braided buttons; white peaked waistcoat, frilled lawn cravat. Sandy hair in pigtail. Contained in an oval with border, titular inscription below. *Curlew*
Rectangular, 4 $\frac{1}{8}$ by 4 $\frac{3}{4}$ in. On paper.

Drawn in India in 1793 and exhibited at the Royal Academy in 1803. Exhibited at the Bath Gallery, 1918. Described in the "Connoisseur" June, 1918.

Hugh Boyd and Sir Philip Francis share the probable authorship of the Letters of Junius. (640)

JOHN SMART, JUNR.

20. o. c. 744 WILLIAM DOBSON, the Painter. Half-length, viewed in profile to the right, eyes looking down. Square collar, skull-cap, hair falling to the ears, small moustache and beard. *Stephenson*
Black-lead, heightened with Chinese white.

Rectangular, 6 $\frac{1}{4}$ by 5 $\frac{1}{2}$ in. On paper.

Signed and dated 1800.

Exhibited at Bath, 1918. (644)

[See ILLUSTRATION.]



No. 744.

JOHN SMART, JUNR.

- 745 MARY ANNE GREEN. Half-length, viewed to the left, eyes looking right. She wears a mauve Empire gown with lace collar; brown hair simply arranged. Landscape in the background.

Rephenson

Oval, $4\frac{1}{2}$ by $3\frac{7}{8}$ in. On paper.

5. 15. 0

Exhibited at the Royal Academy in 1808.

Signed and dated 1807.

Unframed.

(532)

JOHN SMART, JUNR.

- 746 CAPTAIN (afterwards Admiral) ROBERT WILLIAMS. Half-length, viewed to the right, eyes looking full. Black coat with gold braid and buttons, white cravat, short powdered hair. The ocean and a ship in the background.

Shur

Signed and dated 1801.

Oval, $5\frac{1}{2}$ by 5 in. On paper.

41. 0. 0

Exhibited at Brussels in 1912 and illustrated in the Catalogue of the Exhibition.

* * * Admiral Williams was born in 1765, and entered the Navy in January, 1777. In 1780 he went out to North America in the *London* Flagship of Rear-Admiral Thomas Graves (afterwards Lord Graves), and in the *London* he was present in the action off the Chesapeake on March 16, 1781. In August, 1781, he was appointed to the *Royal Oak* as Lieutenant; on September 5 he took part in the second action off the Chesapeake, and on April 12, 1782, in the battle near Dominica. He returned to England in 1784.

The younger Smart's admirable miniatures are of the greatest rarity.

(59)

ATTRIBUTED TO JOHN SMART, SENR.

- 746A MISS BURT, "the beautiful Miss Burt." Half-length, viewed to the right, eyes looking full. She wears a white bodice edged with a ruff-like fichu of lace. Her lightly powdered hair,

Law

6. 0. 0

LOT 746A—*continued*.

bound with a blue fillet, falls in curls about her face. A narrow blue ribbon across her breast.

Oval, $1\frac{3}{4}$ by $2\frac{3}{8}$ in. On ivory.

Set in an oblong ivory box with rounded ends, an inset of brown plaited hair on the reverse of the box. A letter is sold with the portrait.

A BEAUTIFUL MINIATURE.

(816)

ATTRIBUTED TO JOHN SMART, SENR.

5. 10. 0
747 MR. HOARE, Bust, viewed full face. Crimson coat with white lace collar, white waistcoat. His powdered hair is tied with a black ribbon.

Oval, $1\frac{3}{8}$ by $1\frac{1}{4}$ in. On ivory.

(861)

ROBERT SMIRKE, R.A.

1752-1845.

- 10/-
748 DOROTHY JORDAN IN THE CHARACTER OF "THALIA." Bust, viewed to the left, face in profile to the left. Short-sleeved bodice; her hair arranged in curls and falling in a braid down the back.

Pencil.

Rectangular, 5 by $5\frac{3}{4}$ in. On paper.

Signed.

(214)

JOHN RAPHAEL SMITH

1752-1812.

6. 10. 0
749 THE ARTIST'S WIFE AND DAUGHTER. The mother, dressed in a simple bodice and full skirt, is represented full length, seated in an armchair, viewed in profile to the right, her face to the right. The child stands at her knee, viewed to the left.

Pencil.

Rectangular, $15\frac{1}{2}$ by 11 in. On paper.

A DELIGHTFUL GROUP.

(279)

MATTHEW SNELLING

flourished temp. Charles I.

- 750 JOHN FLETCHER, the Dramatist. Bust, viewed to the right. High-buttoned coat; short curly hair, beard and moustache, "John Fletcher" inscribed on the reverse.

Sepia and wash. Rectangular, 2 by 3 in. On vellum.

From George Vertue's Collection. (572)

PIETER SOUTMAN

1590-

- 751 WILLIAM II OF NASSAU (as a boy). Bust, viewed to the left, eyes looking to the right. Falling collar edged with lace over a breastplate, hair falling to the shoulders; broad-brimmed hat, turned up to the right, ornamented with a bow and a plume.

Plumbago. Oval, 9 by 12 in. On vellum.

This drawing resembles Honthorst's well-known portrait.

William of Nassau married Mary, daughter of Charles I, and their son became William III of England. (522)

SPANISH

XVIIIth Century.

- 752 A VOLUME OF 108 DRAWINGS by Goya and others. One of the drawings appears to be a study for an important miniature.

(560)

SPANISH.

- 753 A XVth-CENTURY SPANISH TRIPTYCH. This contains fifteen miniatures illustrating the Rosary of our Blessed Lady.

On panel.

It was brought from Spain in the XVIIth century by a member of the de l'Isle family, an ancestor of the present owner. (388)

LADY DIANA SPENCER

1734-1808.

- 754 JOHN GAY, the Poet. Bust, viewed to the left, wearing a turban. The left hand grasps a cloak worn over his shoulder.

*Pencil and wash.**Oval, $2\frac{1}{8}$ by $1\frac{1}{2}$ in. On vellum.*

Signed.

Lady Diana was a daughter of the second Duke of Marlborough. She is better known as Lady Diana Beauclerk, having married Topham Beauclerk in 1768.

Her drawings were greatly praised by Sir Joshua Reynolds.

(568)

GERVASE SPENCER

Died 1763.

- 755 A LADY, name unknown. Bust, viewed to the right. Black bodice, covered with a broad white fichu, folded well-up under the chin and crossed at the bosom with a black ribbon; white mob-cap tied under the chin and bound round the head with a black ribbon.

Oval, $1\frac{1}{4}$ by 1 in. Enamel.

Signed and dated 1759.

This Miniaturist is stated to have commenced life as a man-servant.

(39)

SPERANDIO DE MANTOUE

1441-1528.

- 756 JOANNES (II) BENTIVOLUS. Bust, viewed in profile to the left. Red jerkin over chain-mail, red cap, brown hair to the ears.

Black and red chalk. Rectangular. $4\frac{1}{2}$ by 6 in. On paper.

The original study for the famous Medallion portrait now in the possession of the University of Bologna.

* * This is believed to be the only drawing by Sperandio in an English Collection.

John II, "Seigneur de Bologne," was born in 1443, and died in 1509. He was the adversary of Pope Julius II and of Cæsar Borgia.

(573)

HENRY SPICER

1743-1804.

- 757 TURNER ROOPE. Half-length, viewed to the right, eyes looking full. Deep brown coat with high collar, white neck-cloth, powdered hair. Suggestion of landscape in the background.

ckenzie T

Oval, 3 by $2\frac{1}{2}$ in. Enamel.

9.10.0

Signed and dated 1797 on the reverse, thus: "Turner Roope, Esq. H. Spicer pinxt. 1797."

Exhibited at the Burlington Fine Arts Club in 1889, and at Brussels in 1912.

A fine enamel.

(91)

JAN STEEN

1626-79.

- 758 A DUTCH MERRYMAKING. Representing the interior of a tavern with huge fireplace in the background, before which several figures of men and women are seated in various positions. Four figures of old men are represented dancing in the foreground, one holds aloft a flagon, another is opening a bottle. A table with bottles and saucepans to the right; lifted curtain.

do

4.0.0

Plumbago.

Rectangular, $15\frac{1}{2}$ by $11\frac{1}{2}$ in. On vellum.

Signed.

From the Butler Collection.

(119)

WILLIAM STREETES

flourished 1550-1560.

- 759 GREGORY FIENES, LORD DACRE. Bust, viewed to the right, eyes looking full. Deep brown coat, falling white collar; fluffy brown hair to the ears.

Lacher

Oval, $1\frac{5}{8}$ by $2\frac{1}{8}$ in. In oil on copper.

4.5.0

The beautiful ornamental frame of ebony with rich inlay of silver ornamentation and monogram is contemporary.

Tradition supports this attribution. The miniature is certainly 16th century work.

PETER STENT

flourished 1640-62.

1. C. C.
- 760 A GENTLEMAN, name unknown. Half-length, viewed to the right. He wears a mantle over the right shoulder; falling collar, hair in curls to the shoulders.

*Plumbago.**Rectangular, 4 by 3½ in. On vellum.*

(481)

SIR ROBERT STRANGE

1721-92.

5. C. C. 0
- 761 LORD GEORGE MURRAY. Half-length, viewed to the right, eyes looking full. Plain coat, loose neck-cloth, close-fitting wig.

Plumbago slightly tinted. Oval, 3 $\frac{9}{16}$ by 2 $\frac{11}{16}$ in. On vellum.

Signed, "R. Strange delin."

Exhibited at the Victoria and Albert Museum, 1914-18, and described in the special Catalogue.

(320)

SIR ROBERT STRANGE

1. 15. 0
- 762 PRINCE CHARLES EDWARD STUART, "Bonnie Prince Charlie."
Bust, in profile to the left. Coat with ermine cape, frilled cravat, powdered hair in pigtail with flowing bow.

*Indian ink.**Rectangular, 3½ by 3 in. On paper.*

Both Strange and Lord George Murray were devoted followers of "Bonnie Prince Charlie."

(430)

A REMARKABLE AND PROBABLY UNIQUE VOLUME.

6. C. C. 0
- 763 A STUART VOLUME (temp. Charles II) containing a number of original drawings for MINIATURE PORTRAITS, possibly by Mary Beale.

*Plumbagos**On vellum.*

(448)

GILBERT STUART

1755-1828.

- 764 WILLIAM GIFFORD, Critic and Editor of the "Quarterly Review."

Brade Bust, viewed to the right, eyes looking to the right. He wears a high-cut coat with a broad turned-down collar, white waistcoat and white cravat. Wig tied in a pigtail with a black ribbon. *3. 0. 0*

Pencil.

Oval, 5 by 3½ in. On paper.

AN INTERESTING PORTRAIT.

(896)

GILBERT STUART

- 765 JOHN HENDERSON, the Actor. Bust, viewed to the right, eyes looking full. He wears a blue, high-cut coat with brass buttons, white neck-cloth, and semi-poudré hair.

aw The miniature is painted on a small piece of specially prepared canvas.

Oval, 3½ by 3 in.

Signed (on the reverse) with a note in Stuart's handwriting. "John Henderson born in Goldsmith Street, London, March 8, 1747, died Nov. 25, 1785, buried in Westmr. Abbey. Gilb^t Stuart, pinx." *3. 0. 0*

* * * Stuart's miniatures are of the greatest rarity. The only other known miniature by him is that of General Knox, which is now in the Drexel Collection (Philadelphia).

This miniature, which was engraved by Coyte in 1787, is described in the "Proceedings of the Massachusetts Historical Society" for 1915.

Henderson, who was Garrick's successor on the English stage, is buried in Westminster Abbey. Stuart's portraits of Washington rendered him world-famous. (447)

[See ILLUSTRATION.]

GILBERT STUART

2. 5. 0
- 766 SAMUEL PETERS, Bishop of Vermont. Bust, viewed in profile to the left. He wears a wide-collared coat and plain neck-cloth; powdered wig in pigtail with two tight curls over the ear.

Pencil.

Oval, $5\frac{3}{4}$ by $7\frac{1}{4}$ in. On paper. *Meatyan*

Peters was a notable figure during the American War of Independence. He was born at Hebron in 1735 and died at New York in 1826. (679)

GEORGE STUBBS, A.R.A.

1724-1806.

6. 0. 0
- 767 JOSIAH WEDGWOOD. Bust, viewed to the left. High-buttoned coat with stock, wig in pigtail.

Pencil.

Rectangular, $4\frac{1}{2}$ by 7 in. On paper. *Hidder*

Signed and dated 1795.

This is the original study for the portrait now at the Wedgwood factory. (377)

LUKE SULLIVAN

1705-71.

0. 0. 0
- 768 A GENTLEMAN, name unknown. Bust, viewed to the right, eyes looking full. He wears a violet coat and waistcoat edged with gold braid, white cravat, powdered hair.

Oval, $1\frac{1}{2}$ by $1\frac{1}{4}$ in. On ivory. *Aslu*

Signed and dated 1760.

Exhibited at Brussels in 1912 and illustrated in the Exhibition Catalogue.

Sullivan was born in Ireland in 1705 and arrived in London in 1750.

A fine example of the work of a painter whose miniatures are rare. (36)

WILLIAM TASSIE

1777-1860.

- 769 THE DUKE OF WELLINGTON. A head in cameo, surrounded with the inscription in gold letter : " Waterloo, 18 June 1815."

Corp
The cameo is inserted in a box (lined with tortoise-shell) made from the wood of the tree under which Wellington stood at Waterloo. 1. 0 0

A few of these boxes were made for the Duke, who presented them to his Staff at Waterloo and members of his family.

* * The present box was given to the Marquess Wellesley in 1815.

(761)

JOHN TAYLOR

1739-1838.

- tyard*
770 TWO CLERGYMEN, names unknown. The first is viewed full, face to the right. Dark coat, white neck-cloth, close-fitting powdered wig. His left hand is thrust in his waistcoat. The other clergyman is represented half-length also, but viewed to the left, eyes looking full. Same costume. His left hand rests on a stick. Close-fitting wig. Foliage is introduced to the left. 1. 0. 0

Plumbagos. Ovals, each measuring $5\frac{1}{2}$ by $4\frac{1}{2}$ in. On vellum.

Signed and dated 1772.

Both were exhibited at the Victoria and Albert Museum, 1916-18. (191 and 192)

JOHN TAYLOR

- thor*
771 MRS. HARCOURT. Half-length, viewed in profile to the right, carrying a fine covered cup. She wears a white décolleté bodice with puff sleeves, a dark drapery about her shoulders and over her arms. Her dark hair is simply arranged. 1. 5. 0

Plumbago. Oval, $5\frac{1}{2}$ by $4\frac{1}{8}$ in. On vellum.

Exhibited at the Victoria and Albert Museum, 1916-18.

(624)

JOHN TAYLOR

4. 5. 6
- 772 MISS HERVEY OF ICKWORTH. Half-length, viewed to the left. Buff skirt and bodice with wide lace fichu secured at the bosom with a blue bow; lace cuffs; large mob-cap edged with lace and bound with blue ribbon and bow over her powdered hair; her arms folded before her, the left hand holding a book.

Pencil and water-colour.

Oval, $7\frac{1}{4}$ by $8\frac{3}{4}$ in. On paper.

Lady Bras

Signed and dated 1787.

A DELIGHTFUL PORTRAIT.

(623)

JOHN TAYLOR

3. 15. 6
- 773 A LADY, name unknown. Three-quarter length, viewed full, face almost in profile to the right. She is represented standing, her hands clasped before her, one arm resting on a square pedestal to the left. She wears a simple white décolleté gown with narrow blue girdle, the long sleeves tied with blue ribbons. A blue mantle, draped round her hip, is brought over the left arm and covers the pedestal; brown hair, simply arranged. Foliage and cloudy sky in the background.

Water-colour.

Oval, 6 by $7\frac{1}{4}$ in. On paper.

Marble

Signed and dated 1774.

(438)

JOHN TAYLOR

1. 0. 0
- 774 GEORGE LEWIS SCOTT, LL.D., of Woolston Hall, in Essex. Half-length, viewed to the left, eyes looking full. He is seated in a high-backed chair, his left hand resting on a large book. He wears a gown with a white tab collar; close-fitting wig.

Plumbago.

Oval, $5\frac{1}{2}$ by $4\frac{3}{8}$ in. On vellum.

McCartney

Dated 1770.

(316)



JOHN TAYLOR

- 775 REV. B. N. TURNER. Viewed full, face to the left. Dark coat, white neck-cloth. His left arm hangs over the back of a chair, while his right hand rests on a volume of Corelli's Operas. The base of a column in the background to the left.

Plumbago.

Oval, 6 $\frac{5}{8}$ by 5 $\frac{1}{4}$ in. On vellum.

Signed and dated 1779.

Exhibited at the Victoria and Albert Museum, 1916-18.

Taylor's pencil portraits are of the highest excellence. He used to be called "The Father of the English School," as he was an original Member of the "Society of Incorporated Artists" and survived all his colleagues. (362)

GESINA TER-BORCH

1617-81.

- 776 MOSES TER-BORCH, the Artist's brother. Almost half-length, viewed full, face slightly to the right, eyes looking to the left. Breastplate over slashed doublet, lace cravat, wavy hair to the shoulders, small moustache.

Plumbago, heightened with Chinese white.

Rectangular, 7 $\frac{1}{4}$ by 6 in. On vellum.

Signed and dated 1664 (on the reverse).

Gesina and Moses were sister and brother to Gerard Ter-Borch, and both were artists of distinction. Moses, who was also an Officer in the Dutch navy, was killed in an engagement with the English fleet in 1667.

The inscription round the portrait was added after Moses' death in 1667. It reads: "Moses Ter-Borch geboren Anno 1645 Den 15 Juni en door ougeluckige Kogets gestorven op Hervits den 12 Juli, Anno 1667."

This very remarkable drawing was formerly in the Schiefbaan-Hovius Collection at the Hague. Exhibited at the Victoria and Albert Museum, 1916-18. (651)

[See ILLUSTRATION.]

PIETRO TESTA

1617-70.

3. 0 0
777 THE ARTIST'S OWN PORTRAIT. Half-length, viewed to the left, holding a drawing block and pencil before him. Long-sleeved cloak; hair parted in the centre and falling to the shoulders, beard and moustache. *Lucchesino*

Plumbago.

Rectangular, 11 by 16½ in. On paper.

Pietro Testa, known as "Il Lucchesino," was drowned in the Tiber in 1650.

- * * * The inscription round the portrait was added after the Artist's death, probably by his nephew, Giovanni Testa.

From Sir Thomas Lawrence's Collection.

(459)

J. P. THEBAUT

1763-1824.

2. 5. 0
778 A FRENCH OFFICER. Bust, in armour, viewed to the left. He wears the silver cross of an Order, white neck-cloth, powdered wig in pigtail. *Thane*

Oval, 2 by 1½ in. On ivory.

Signed and dated 1789.

This Artist's later miniatures are signed Thiboust.

(108)

WILLIAM MAKEPEACE THACKERAY

1811-1863.

1. 15. 0
779 A PROCESSION OF MEN.

Water-colour.

Rectangular. On paper. *Thane*

JOHANNES THOPAS

flourished 1650-75.

50. 0 0
780-81 A GENTLEMAN AND HIS WIFE, names unknown. He is seated, three-quarter length, viewed full, face to the right, eyes looking full. His left hand, holding a book in which his thumb marks *Thane*

Lot 780-81—*continued*.

the place, rests in his lap ; his right hand is on the back of his chair. He wears a tight-fitting velvet coat with broad lace collar and lace cuffs ; hair in curls to the shoulders, slight moustache. A curtain and a column on a pedestal in the background to the left and right.

Plumbago. *Rectangular, $6\frac{5}{8}$ by $5\frac{1}{2}$ in. On vellum.*

Signed.

The Lady is represented three-quarter-length, viewed full, standing in a garden beside a small fountain with foliage in the background. A formal terrace with fountain and pergola to the left, hills in the distance. She wears a light satin gown decorated at the sleeves with bows ; a silk scarf has fallen from her shoulders. Pearl necklace, pearl drops in the ears. Her hair is arranged in a mass of small curls with a long curl pending from each side of the head. Her right hand holds a rose, her left is raised to her bosom.

Plumbago. *Rectangular, $7\frac{1}{2}$ by $8\frac{3}{4}$ in. On vellum.*

Exhibited at the Victoria and Albert Museum, 1914-18, and described in the special Catalogue.

Thopas worked principally at Haarlem and at Zaandam opposite Amsterdam. He died in 1675.

A pair of plumbagos in the Artist's finest manner.

(158 and 158a)

JACQUES THOURON

1737-90.

- 782 A GENTLEMAN, name unknown. Bust, viewed in profile to the left. He wears a cloak secured in a loop over his shoulder, small lace cravat, powdered hair in pigtail.

Pencil. *Oval, $3\frac{1}{2}$ by $3\frac{3}{4}$ in. On paper.*

Probably a design for an enamel or a medallion ; very highly finished. (771)

ALESSANDRO TIARINI

1577-1668.

- 783 A LADY, name unknown. Almost half-length, viewed full, head inclined forward and viewed to the left. She wears a loose cloak about her shoulders. Short curly hair parted in the centre and caught up in a knot at the back. Her left hand holds a domino mask. *Colma*

*Pencil.**Rectangular, 5 $\frac{3}{8}$ by 6 $\frac{1}{4}$ in. On paper.*

Exhibited at the Bath Gallery, 1919.

(809)

JOHANN HEINRICH TISCHBEIN

1722-89.

- 784 DR. BRILL. Half-length, viewed to the left, eyes looking full. High-buttoned coat, lawn neck-cloth and cuffs; his right hand thrust in his waistcoat; light wig. *Lady B*

*Pencil.**Rectangular, 9 $\frac{3}{4}$ by 12 $\frac{1}{4}$ in. On vellum.*

(488)

TITIAN (AFTER)

- 785 THE DUKE OF NORFOLK, "A YOUNG ENGLISHMAN." Three-quarter length, viewed full, face to the left, eyes looking full. Doublet with pendant sleeves, cape and belt; a chain is round his neck, narrow collar and cuffs; short hair. His left hand holds a pair of gloves, his right rests on his hip. *1. 5. 0*

*Pencil.**Rectangular, 9 $\frac{1}{2}$ by 11 $\frac{1}{2}$ in. On paper.*Probably the engraver's original drawing. *Wallace*

From Dr. Wellesley's Collection.

Glass broken.

(381)

PELTRO WILLIAM TOMKINS

1767-1840.

- 786 A GIRL, name unknown. Half-length, viewed to the left, reading a book held in her left hand, her right is raised to her bosom. Brownish dress with white fichu; a veil covers her head and falls down her back.

Pencil, heightened with colour. Oval, 5½ by 6 in. On paper.

(262)

2. 15. 0

PELTRO WILLIAM TOMKINS

- 787 ZILLA IN THE TEMPLE OF THE SUN. She is represented in profile to the left, kneeling before a classic altar wreathed with flowers, an urn beside her. Her hands clasped before her, her face lifted and gazing into the rays of the sun from above. She wears a turban, loose robe, and sandals. A column in the background to the right.

Pencil.

Oval, 9¾ by 12 in. On paper.

This is the highly finished drawing for the well-known engraving published in 1790.

(635)

14. 10. 0

JEAN FRANÇOIS DE TROY.

1679-1752.

- 788 A SCENE FROM MOLIÈRE. Three ladies and three gentlemen are viewed in the grounds of a Château, all being grouped round a fountain. A lady (standing) plays a guitar, a lady (seated) reads from a book. A richly dressed Cavalier reclines on the ground, his head being in the seated lady's lap. Architectural background with figures and fountains.

Gouache in colours. Rectangular, 13½ by 12 in. On paper.

(868)

6. 0. 0

A. E. TOUCHEMOLIN

1. 15. 0
- 789 A LADY, name unknown. A bust, viewed to the left. Loose bodice and fichu, hair falling in curls to the shoulder. A miniature box and a pianoforte to the left, a book with Italian inscription and a vase of flowers to the right; curtain and tassel as background.

Pencil.

Rectangular, $6\frac{1}{2}$ by 8 in. On vellum. Gregory

Signed and dated 1799.

(464)

JOHN TRUMBULL

1756-1843.

2. 5. 0
- 790 A GENTLEMAN, name unknown. Bust, viewed to the right, eyes looking full. He wears a dark brown coat with a broad collar; powdered hair.

Oval, $2\frac{3}{4}$ by $2\frac{1}{4}$ in. On ivory.

Trumbull, a Connecticut man, served as aide-de-camp to Washington during the Revolutionary War. He died in New York in 1843. His miniatures are amongst the finest painted in America. dr

(581)

CHARLES TURNER

1773-1857.

2. 0. 0
- 791 THE DUKE OF WELLINGTON. Half-length, viewed full, face to the right. Dark coat over light waistcoat, short hair.

Pencil and Indian ink. Rectangular, $8\frac{1}{4}$ by $6\frac{1}{2}$ in. On paper. Mackenzie

This portrait was drawn in 1845, seven years before the Duke's death.

(142)

WALLERANT VAILLANT

1623-1677.

26. 0. 0
- 792 A GENTLEMAN, name unknown. Half-length, viewed to the right, eyes looking slightly to the left. He wears a dark cloak with a broad, falling white collar secured with white

Lawce

Lot 792—continued.

tassels. His dark hair falls in masses to his shoulders, slight moustache.

Plumbago and black chalk, the face just touched with colour.

Rectangular, 15 $\frac{1}{8}$ by 13 $\frac{5}{8}$ in. On paper.

Signed and dated 1651.

It is framed in a remarkably fine contemporary tortoise-shell frame. (908)

ANNE VALAYER-COSTER

1744-1818.

- 793 THE DUCHESS OF RUTLAND. Half-length, viewed to the right. She wears a light blue décolleté bodice trimmed with flowered rushing, lace tie and pink ribbon about her neck; red and white plumes in her hair, which is dressed high and falls in heavy curls.

Oval, 3 $\frac{1}{2}$ by 3 in. On ivory.

(64)

PIETER VAN DER BANCK

1649-97.

- 794 LOUIS XIV. Half-length, viewed in profile to the left, face to the left, eyes looking to the right. In armour, with long lace cravat, large curly wig.

Plumbago.

Oval, 6 $\frac{7}{8}$ by 5 $\frac{7}{8}$ in. On vellum.

Exhibited at the Victoria and Albert Museum, 1914-18, and described in the special Catalogue. (31)

MICHIEL VAN DER GUTCH

1660-1725.

- 795 GEORGE, LORD LANSDOWNE, the Poet. Bust viewed full. Face three-quarters to the left. He wears an open coat with a white shirt and soft collar. A silk cap on his head.

Pencil.

Oval, 3 by 2 $\frac{1}{2}$ in. On blue paper.

(82)

JAN VAN DE VELDE

1593-1641.

4. 5. 0
- 796 A LADY AND GENTLEMAN, names unknown. The Man is viewed to the right, the head inclining to the left. A cloak across the shoulders; fur hat, hair falling to the ears, light beard and moustache.

*Pen and ink.**Rectangular, 3 by 4 in. On vellum.*

Signed and dated 1639.

Wallace

The Lady is viewed to the left, eyes looking to the right. Dark bodice trimmed at the neck with rushing; fur cape. A jewelled chain across the bosom. Hair falling to the neck ornamented with jewels, a jewel and osprey plume over the right temple.

*Pen and ink.**Rectangular, 3 by 4 in. On vellum.*

Signed and dated 1639.

From Dr. Wellesley's Collection.

(241 and 241a)

[See ILLUSTRATION of one of them.]

DIEGO RODRIGUEZ DE SILVA Y VELAZQUEZ

1599-1660.

1. 5. 0
- 797 A MAN, name unknown. Bust, viewed to the left; the eyes are looking full. Beard and moustache.

*Black chalk.**Rectangular, $4\frac{1}{4}$ by $5\frac{3}{8}$ in. On paper.**Craig*

This drawing probably dates from Velazquez's visit to Italy in 1629.

From Sir Thomas Lawrence's and Dr. Wellesley's Collections.

(374)

NICOLAS VENEVAULT

1697-1775.

15. 0. 0
- 798 LOUISE DIANE D'ORLÉANS, Princesse de Conti (see inscription on the reverse). She is viewed three-quarter-length, turned slightly to the right. She wears a very low-necked white

Griffiths



No. 796.



No. 208.



LOT 798—*continued*.

dress, her bosom being almost bare. Her hair is poudré and dressed with flowers. Round her waist she wears a jewelled girdle and a rope of flowers extends from her neck to her waist. In her right hand she holds a crystal and gold ewer.

Oval, $4\frac{1}{2}$ by $3\frac{3}{4}$ in. On a card.

From the Thibaudeau Collection.

(845)

EUGÈNE JOSEPH VERBOECKHOVEN

1798-1881.

- 799 A FLEMISH BULL. Representing a bull wading knee-deep in a stream; a low bank and a tree in the background, a broken fence to the right, on one of the bars of which is the artist's signature.

Libherd

Pencil.

Rectangular, $8\frac{1}{2}$ by $5\frac{3}{4}$ in. On paper.

1. 10. 0

Signed and dated 1829.

(232)

CLAUDE JOSEPH VERNET

1714-89.

- 800 Probably a portrait of CHRISTINA, QUEEN OF SWEDEN. Bust, viewed in profile to the right. A fichu looped over her bosom; hair arranged in curls about the head and bound with a jewelled fillet.

Ullhart

Plumbago.

Oval, $2\frac{31}{32}$ by $2\frac{7}{32}$ in. On vellum.

5. 10. 0

Signed.

Exhibited at the Victoria and Albert Museum, 1914-18, and described in the special Catalogue.

* * This has the appearance of being a drawing for a bas-relief.

(238)

GEORGE VERTUE

1684-1756.

11. 0. 0
801 JOSEPH ADDISON. Three-quarter length, viewed to the left, eyes looking full. He wears a long coat, falling cravat and puffed cuffs, a long curly wig falling to his shoulders. His left hand is thrust in his waistcoat, his right rests on a table beside him, on which is a folded sheet of paper; wainscoting and a curtain in the background. *God*

Pencil and Indian ink. Rectangular, 11¼ by 9 in. On paper.

The original drawing for the engraved portrait.

From Bishop Percy's Collection.

(686)

[See ILLUSTRATION.]

GEORGE VERTUE

2. 5. 0
802 JEREMIAH CLARKE, Composer and Organist at St. Paul's Cathedral. Died 1707. Half-length, viewed full, face to the right. Wearing a cloak about his shoulders. Long hair. *Wallis*

Pencil. Rectangular, 4½ by 6 in. On paper.

From Dr. Cumming's Collection.

Inscribed "Jeremy Clarke, Music master."

AN IMPORTANT PORTRAIT.

(611)

GEORGE VERTUE

2. 5. 0
803 THE REV. DR. DERHAM. Bust, viewed to the right, eyes looking to the left. He wears a cloak and tab collar, hair in curls to the shoulders. *Hunter*

Plumbago. Rectangular, 5½ by 8½ in. On paper.

Signed, with inscription in Vertue's autograph.

(167)



No. 801.

GEORGE VERTUE

- 804 QUEEN ELIZABETH. The Queen is represented head and shoulders, viewed to the left, eyes looking full. She wears a wide fluted ruff and three pearls in her hair, which is confined in a jewelled cap with veil falling behind.

Plumbago.

Oval, $3\frac{3}{8}$ by $3\frac{1}{2}$ in. On vellum.

(125)

GEORGE VERTUE

- 805 MATTHEW HENRY, Divine. Bust, viewed to the left. Long robe and tab collar, full sleeves, curly wig to the shoulders.

Pen and ink.

Rectangular, $3\frac{1}{4}$ by $3\frac{3}{4}$ in. On vellum.

See long inscription on the reverse.

It was probably decorated after his decease with the four seraphs that ornament it. (583)

GEORGE VERTUE

- 806 THE EARL OF KINGSTON. Half-length, viewed to the right, eyes looking full. He wears a loose doublet picked out with embroidery; a broad sash edged with lace across his breast and tied over the left shoulder in a large bow, round collar edged with lace. Short beard and moustache, short hair brushed back from the forehead.

Plumbago.

Rectangular, $3\frac{1}{2}$ by $4\frac{1}{2}$ in. On vellum.

Signed.

* * Robert Pierrepont, first Earl of Kingston, was killed in a tragic manner during the Civil War. This is the finished drawing for the portrait in the "Loyalists." (133)

GEORGE VERTUE

- 3.5.0
- 807 THE EARL OF NORTHAMPTON. [NORTHAMTON on inscription.] Half-length, viewed full, face to the right, eyes looking to the left. In full armour, holding a baton in his left hand. Small falling collar, moustache and curly wig to the shoulders. *Albion*

Plumbago.

Rectangular, $4\frac{1}{8}$ by $2\frac{3}{4}$ in. On vellum.

Exhibited at the Victoria and Albert Museum, 1914-18, and described in the special Catalogue.

Signed.

Spencer Compton, the second Earl and a famous Royalist, fell at Hopton Heath in 1643. (98)

ANTOINE VESTIER

1740-1810.

- 2.10.0
- 808 A LADY, name unknown. Bust, viewed to the right, face to the left, eyes looking full. Simple décolleté gown; a large bow in her hair, which falls in curls about the neck and shoulders. *Lady B.*

Pencil and sepia.

Oval, $2\frac{1}{2}$ by $2\frac{1}{8}$ in. On vellum.

(436)

LOUISE ÉLISABETH VIGÉE-LE-BRUN

1755-1842.

- 2.0.0
- 809 A GIRL, name unknown. Bust, viewed to the left. Fichu and mob-cap, hair in curls to the ears. *Wallace*

Pencil.

Oval, $4\frac{3}{8}$ by $5\frac{1}{2}$ in. On paper.

From the Cailleux Collection.

(408)

FRANÇOIS ÉLIE VINCENT

1708-1790.

- 1.15.0
- 810 A GENTLEMAN, name unknown. Bust, viewed in profile to the left. High-collared coat, lace cravat, full wig in pigtail. *lv*

Pencil.

Oval, $3\frac{3}{32}$ by $2\frac{11}{16}$ in. On vellum.

Signed on the reverse.

Exhibited at the Victoria and Albert Museum, 1914-18, and described in the special Catalogue. (307)



No. 812.

CORNELIS DE VISSCHER

1629-58.

- 811 JACOB DE BRAY. Bust, viewed almost full, eyes looking to the right. The shoulders are lightly sketched in, showing a square collar, hair falling in curls about the face.

*Pencil.**Rectangular, 8 by 6½ in. On paper.*

This vigorous drawing has also been ascribed to Michel Sweerts.

See inscription on the reverse.

Glass broken.

(276)

CORNELIS DE VISSCHER

- 812 A GENTLEMAN, name unknown. Three-quarters, viewed to the right. Standing beside a table to the right, on which rests an open book. He wears a long coat covered with a cloak, square falling collar, broad-brimmed hat, hair in curls to the shoulders. His right hand grasps one tassel of his belt, the other is raised in gesture.

*Plumbago.**Rectangular, 9¾ by 8½ in. On vellum.*

In the original tortoise-shell frame.

(315)

[See ILLUSTRATION.]

CORNELIS DE VISSCHER

- 813 A GIRL, name unknown. Half-length, viewed to the right, eyes looking full. She wears a long-sleeved bodice with wide collar and cuffs. Her hair, brushed back from her forehead, is confined in a cap set well back on her head. One of her hands, which are folded before her, holds some roses. Curtain in the background, to the right.

*Plumbago, just touched with colour.**Rectangular, 7 by 9½ in. On paper.*

From the Arthur Kay Collection.

(301)

CORNELIS DE VISSCHER

30. 0. 0
814 A LADY, name unknown. Three-quarter length, viewed to the left, eyes looking full. She wears a long laced-bodice, long sleeves with wide laced-cuffs, full skirt, broad laced-collar. In her right hand, which rests on a pillar, she holds a lily. Her hair, which falls in ringlets to her shoulders, is covered with a lace cap.

Plumbago.

Rectangular, 7 $\frac{3}{4}$ by 5 $\frac{1}{2}$ in. On vellum.

Dated 1649.

(877)

CORNELIS DE VISSCHER

28. 0. 0
815 A LADY, name unknown. Seated, three-quarter length, viewed to the left, eyes looking to the right. She is dressed in striped embroidered bodice and overskirt of dark material, with wide cape-like collar edged with lace and secured over the bosom with a looped rosette, wide cuffs. She wears a triple pearl necklace and bracelets with clusters of pearls in her ears. Her jewelled hands, which rest in her lap, hold a fan with both strings; her hair is brushed back from the forehead and confined in a jewelled cap set well back on the head. A column with a curtain and tassel in the background to the left. *The artist's signature is on the back of the chair.*

Plumbago.

Rectangular, 9 by 12 in. On vellum.

Signed.

A VERY REMARKABLE DRAWING FROM THE HODGES AND CARRINGTON COLLECTIONS. (692)

[See ILLUSTRATION.]

ROBERT VAN VOERST

1579-1636.

4. 10. 0
816 SIR KENELM DIGBY, after Van Dyck. Half-length, viewed to the right, eyes looking to the left. Full cloak with sleeves. His left hand rests on his hip, the right raised to his breast. Hair falling in the back to the neck, pointed beard and moustache. *Pencil, heightened with Chinese white.*

Rectangular, 7 $\frac{1}{4}$ by 9 $\frac{1}{4}$ in. On paper.

This drawing was engraved in Van Dyck's *Iconography* (1636). From Dr. Wellesley's Collection. (485)



No. 815.

LUCAS VORSTERMAN

1595-1675.

- 817 CARDINAL BENTIVOGLIO, after Van Dyck. Bust, viewed to the right. Soutane buttoned to the neck, square collar; short brown hair, brown beard and moustache.

Pencil and wash. Rectangular, $6\frac{3}{4}$ by $6\frac{1}{2}$ in. On vellum.

The original drawing for the engraving. (359)

LUCAS VORSTERMAN

- 818 JACQUES CALLOT, the Artist. Half-length, viewed to the left. Doublet with chain and medal, slashed cloak with wide falling collar edged with fringe and tied with strings and tassel. Hair to the ears, beard and moustache.

Pencil and wash. Rectangular, $5\frac{1}{2}$ by $6\frac{1}{2}$ in. On vellum.

The original drawing for the engraving. (360)

THOMAS CHARLES WAGEMAN

1787-1863.

- 819 ARCHDEACON OLDERSHAW. Three-quarter length, aged about 70, facing three-quarter to the left seated in a chair, his right forearm rests on a table, the hand holding a book, his left arm falls by his side, a pair of folded spectacles is in the hand which rests against his thigh. Dressed in a high-collared black tail-coat and breeches of the period.

Pencil. Rectangular, 10 by 8 in. On paper.

Signed and dated 1831. (858)

THOMAS CHARLES WAGEMAN

13. 0. 0
- 820 THE HON. AUGUSTA LEIGH. Half-length, viewed almost in profile to the right. She is represented leaning on a balustrade, her chin resting on her hand, dressed in a white décolleté bodice with a silk rope girdle. Head-dress, in Spanish style, consisting of a fringe of heavy curls, half-covered with a black lace veil, which falls over the shoulders to the waist.

Water-colour.

Oval, $6\frac{1}{2}$ by $8\frac{1}{4}$ in. On paper. *Philpot*

The poet Byron's half-sister. She was born in 1784, and was married in 1807. This portrait is reproduced in "Byron's Letters and Journals," 1900, vol. iv. (400)

[See ILLUSTRATION.]

THOMAS CHARLES WAGEMAN

5. 5. 0
- 821 JOSEPH LOXDALE. Three-quarter length, viewed to the right, eyes looking full. Wearing a College gown, a College cap in his right hand; white waistcoat and neck-cloth, short light brown hair.

Pencil, heightened with colour. *Robson*

Rectangular, $9\frac{3}{4}$ by 6 in. On paper.

Signed and dated 1797.

(378)

P. WALTHER

4. 10. 0
- 822 A LADY, name unknown. Half-length, viewed in profile to the left. Simple white dress secured at the waist with pink ribbon, white bow at the neck. Crimpy brown hair cut short, pearl ear-rings.

Oval, $2\frac{1}{2}$ by 2 in. On ivory.

Signed and dated 1801.

From the Falcke Collection. *Arthur*

Nothing seems to be known concerning the Painter of this capital miniature. (56)



No. 820.

JAN WANDELAAR

1690-1759.

- 823 ADMIRAL LORD ANSON, "ad vivum." Half-length, viewed full. Coat with wide lapels ornamented with braid and naval buttons, striped waistcoat, tightly curled wig.

Mckenzie 1

Plumbago. Oval, $6\frac{1}{4}$ by $5\frac{1}{4}$ in. On paper.

Signed and dated 1750.

4. 0. 0

Exhibited at the Victoria and Albert Museum, 1917-18, and described in the special Catalogue.

This drawing was engraved by Houbraken and published at Amsterdam. (478)

JAMES WARD, R.A.

1769-1859.

- 824 TEEMORFAIT CARMBORLOF, Aide-de-camp to the Emperor Alexander I. Half-length, viewed to the right, in uniform. Two decorations are pinned to his breast. Short curly hair and whiskers, small moustache.

Mattyard

Pencil. Rectangular, 11 by 15 in. On paper.

5. 10. 0

Signed and dated July, 1814.

Drawn by Ward during the visit of the Allied Sovereigns to England in 1814. (694)

THOMAS WATSON

1743-81.

- 825 WARREN HASTINGS. Half-length, viewed full, face to the left. Open coat, lace cravat, short hair. His right arm rests on the arm of the chair in which he sits.

Box

Pencil. Oval, $7\frac{1}{2}$ by $10\frac{3}{8}$ in. On paper.

1. 15. 0

(124)

ANTOINE WATTEAU

1684-1721.

2. 10. 0
- 826 AN ELDERLY MAN, name unknown. Full length, seated on the ground and leaning slightly to the right. He wears a peasant's smock and trousers, broad-brimmed hat. His hands rest in his lap.

Pencil and sanguine. Rectangular, 7 by 9 in. On bluish paper. *Mealyer*

(788)

ANTOINE WATTEAU

3. 5. 0
- 827 A LADY, name unknown. Seated three-quarter length, viewed to the left. She wears a tight-fitting bodice with sleeves frilled at the elbow. A broad fichu about her shoulders; flat broad-brimmed hat. Her left hand holds a book.

*Sanguine.**Rectangular, 8 by 13 in. On paper.* *Wallace*

* * From the collections of Thomas Banks, R.A., and Baron de Triqueti.

Exhibited at the Bath Gallery, 1918.

(779)

ANTOINE WATTEAU

230. 0. 0
- 828 A SHEET OF DRAWINGS FROM THE ARTIST'S SKETCH-BOOK. This contains twelve studies for important pictures. The Man at full length in the centre of the sheet and a smaller drawing of the same Man are the studies for a figure in the *Bal Champêtre*. The two drawings of a Man on one knee in the lower right-hand of the sheet are the studies for a figure in the large Watteau at Berlin, number 494 in the Berlin Gallery Catalogue. The three drawings of a seated Man playing a mandoline are the studies for a figure in *D'Adventurine* and the Man's head on the extreme right at the top of the sheet is a study for a figure in one of Watteau's Camp scenes.

*Sanguine.**Rectangular, 14½ by 12 in. On paper.* *Lawson*

(869)

[See ILLUSTRATION.]



No. 828.



ANTOINE WATTEAU

- 829 A STUDY FOR A PORTRAIT. A lady of the period sits on the ground facing the left. The head is turned upwards, the hair being tied with a bow behind the neck. Her low-cut dress is full and falls away in long sloping folds behind, her right knee is raised and her right hand rests across her breast in her lap. She leans on her left arm and hand, which are bent slightly backwards. The right foot points upwards from the ground, the left foot resting on its side near it, points slightly forward, so that the whole composition forms a triangle of folds and drapery.

Sanguine.

Rectangular, 5¼ by 3¼ in. On paper.

Engraved in "L'Oeuvre D'Antoine Watteau" (par Julienne, 1734). (855)

ANTOINE WATTEAU

- 830 LADY MARY WORTLEY-MONTAGU. She is represented full length, viewed to the left, eyes looking to the right, and seated beneath a tree in a wood. She wears a bodice and skirt edged with fur. A turban is on her head, one fold of which falls to her left shoulder; her hands are lying in her lap and hold some twigs.

Plumbago.

Rectangular, 6½ by 8½ in. On vellum.

Lady Mary was famous for her "Letters" and her friendship with Alexander Pope and his circle.

Exhibited at the Bath Gallery, 1918-19.

(80)

ATTRIBUTED TO ANTOINE WATTEAU

- 831 A LADY, name unknown. Half-length, viewed in profile to the left. She is in a simple dress open at the neck, and wears a necklace secured by a broad ribbon. Her hair is brushed away from her forehead and simply arranged.

Indian ink.

Rectangular, 3¼ by 2½ in. On paper.

(825)

ATTRIBUTED TO ANTOINE WATTEAU

- 10/-
832 A LADY, name unknown. Half-length, viewed in profile to the left. She is dressed in Carnival costume, and wears a small cap on her head.

Indian ink.

Rectangular, $3\frac{1}{4}$ by $2\frac{1}{2}$ in. On paper.

Wallace
(826)

WALTER HENRY WATTS.

Exhibited at the Royal Academy, 1809-30.

- 833 A LADY, name unknown. Bust, viewed in profile to the left. She wears a black bodice and white fichu, an elaborate black bonnet-hat, secured under her chin with a frilled band.

Indian ink and colour.

Oval, 3 by $2\frac{1}{4}$ in. On paper.

Signed "W. H. Watts, fecit."

Passe
(29)

SIR RICHARD WESTMACOTT, R.A.

1775-1856.

- 10/6
834 AN ORIGINAL DESIGN FOR THE WELLINGTON MONUMENT. A frieze, measuring $22\frac{1}{2}$ by $3\frac{1}{2}$ in., representing a group of classic horsemen with soldiers of Wellington's Army introduced to the left and the right.

Pencil and wash.

Mackenzie
On paper.

(597)

GEORGE WHITE

1680-1732.

27. o.o
835 CHARLES II. Half-length, viewed full, face to the left, eyes looking full. Wearing the collar and George of the Order of the Garter, long lace cravat, the familiar long curly wig.

Plumbago.

Oval, $5\frac{1}{4}$ by $4\frac{7}{32}$ in. On vellum.

Signed and dated 1702.

This magnificent portrait, which is surely White's *chef-d'œuvre*,
Hadding!



No. 439.



No. 835.

LOT 835—*continued*.

was exhibited at the Burlington Fine Arts Club in 1889. It was also exhibited at the Victoria and Albert Museum, 1914-18, and is illustrated in the special Catalogue. Described in Foster's "Samuel Cooper and the English Miniature Painters of the XVIIth Century." (219)

[See ILLUSTRATION.]

GEORGE WHITE

- 836 WILLIAM DOBSON, Portrait-painter (*see* inscription). Half-length, viewed in extreme profile to the right, face to the right, eyes looking full. He wears a dark cloak and white falling collar. Dark hair, parted in the centre and falling in curls to the shoulders; small moustache.

Pencil. | *Rectangular, 4 $\frac{1}{4}$ by 5 in. On paper.*

(715)

GEORGE WHITE

- 837 A GENTLEMAN, name unknown. Half-length, viewed in profile to the right, face to the right, eyes looking full. Loose cloak, frilled cravat, a small turban on his head.

Plumbago. | *Oval, 4 $\frac{3}{16}$ by 3 $\frac{3}{16}$ in. On vellum.*

Signed on the reverse.

Exhibited at the Victoria and Albert Museum, 1914-18, and described in the special Catalogue. (497)

GEORGE WHITE

- 838 A GENTLEMAN, name unknown. Bust, viewed in profile to the right, face to the right, eyes looking full. Open coat with frilled cravat, tight-fitting curly wig.

Plumbago. | *Oval, 4 $\frac{3}{8}$ by 3 $\frac{3}{8}$ in. On vellum.*

Signed.

Exhibited at the Victoria and Albert Museum, 1914-18, and described in the special Catalogue. (496)

GEORGE WHITE

5. 5. 0
- 839 JAMES FRANCIS EDWARD STUART, James III of England and VIII of Scotland. Bust, viewed to the left, eyes looking to the right. In full armour. Long cravat, large curly wig. *Arthur*

Plumbago.

Oval, $3\frac{1}{8}$ by $3\frac{3}{32}$ in. On vellum.

Exhibited at the Victoria and Albert Museum, 1914-18, and described in the special Catalogue. (495)

ROBERT WHITE

1645-1704.

9. 0. 0
- 840 ONE OF CHARLES II.'S BISHOPS, name unknown. Half-length, viewed to the right. He wears his Ecclesiastical robes and square tab collar. Hair in curls to the ears. *Lady B.*

Plumbago.

Rectangular, $4\frac{3}{8}$ by $3\frac{1}{2}$ in. On vellum.

Exhibited at the Victoria and Albert Museum, 1914-18, and described in the special Catalogue. (493)

ROBERT WHITE

17. 0. 0
- 841 ONE OF CHARLES II.'S JUDGES, name unknown. Bust, viewed slightly to the right, eyes looking full. Wearing judicial robes with white hood and square falling collar. Hair in curls to the shoulders. The famous "black cap" is on his head. *Bush*

Plumbago.

Oval, $4\frac{1}{2}$ by $3\frac{3}{4}$ in. On vellum.

Exhibited at the Victoria and Albert Museum, 1914-18, and illustrated in the special Catalogue.

A FINE PORTRAIT.

(494)

ROBERT WHITE

- 842 CATHERINE OF BRAGANZA, Queen of Charles II. The Queen is represented half-length, viewed to the right. She wears a décolleté bodice ornamented with jewels, a jewelled clasp with three pearls at her bosom, pearl necklace, pearl drops in the ears. Her hair, parted in the centre, is disposed in two clusters of curls over the ears, from each of which hang two tight curls. Curtain with tassels in the background to the left. Her Crown is placed on a table to the right.

Pen and ink.

Oval, $3\frac{3}{8}$ by 3 in. On vellum.

(308)

ROBERT WHITE

- 843 HENRIETTA ANNE, daughter of Charles I and Duchesse d'Orléans. Half-length, viewed to the right, eyes full. Décolleté bodice with large sleeves; hair parted in the centre and disposed in curls, two locks falling upon each shoulder; pearl necklace.

Indian ink.

Rectangular, $5\frac{3}{4}$ by $4\frac{1}{2}$ in. On paper.

Signed "R. White fecit."

(519)

ROBERT WHITE

- 844 THOMAS THYNNE, "Tom of ten thousand." Bust, viewed to the right, eyes looking full. He wears a cloak fastened over his shoulder with a clasp. Long lace cravat. Long curly wig.

Pencil.

Oval, 4 by 5 in. On paper.

This drawing was also engraved by White.

(811)

JAN WIERIX

1549-

- 845 A GENTLEMAN, name unknown. Bust, viewed to the right. Doublet and ruff; short hair, moustache and small beard.

Pen and ink.

Oval, $2\frac{1}{8}$ by $1\frac{7}{8}$ in. On vellum.

Exhibited at the Victoria and Albert Museum, 1917.

(594)

SIR DAVID WILKIE, R.A.

1785-1841.

5. 15. 0
- 846 SIR WALTER SCOTT. Half-length, viewed to the left, seated in a high-backed arm-chair. Black stock, peak collar, a plaid across his breast, a black smoking-cap on his head. *Ran*

Coloured chalks. Rectangular, $7\frac{1}{4}$ by $9\frac{1}{4}$ in. On paper.

It has a coronet and a monogram A.T.E. stamped upon it.

AN IMPORTANT PORTRAIT. (372)

[See ILLUSTRATION.]

SIR DAVID WILKIE, R.A.

- — — 847 STUDIES FOR TWO GENTLEMEN'S PORTRAITS, names unknown.

*Pencil. Rectangular, $6\frac{1}{2}$ by $5\frac{3}{4}$ in. On paper. *Passer**

(266)

SIR DAVID WILKIE, R.A.

1. 5. 0
- 848 THE ORIGINAL STUDY FOR "THE WATERLOO GAZETTE," or "Chelsea pensioners reading the 'Gazette of the Battle of Waterloo.'" Representing an old man reading a newspaper seated by a doorway, over which hangs a wicker bird-cage. A baker with a tray of loaves on his head stands on the left. Nine other figures are sketched in the background. *Lady Salom*

Pen and ink. Rectangular, 3 by $3\frac{1}{2}$ in. On paper.

Drawn in 1817.

The picture was sold by Wilkie to the Duke of Wellington for 1,200 guineas. (637)

[See ILLUSTRATION.]



No. 846.



No. 848.



No. 250.

JOHANN WILHELM WINDER

1696-1756,

- 849 AN ALLEGORICAL GROUP. Representing an angel with outspread wings (centre) holding a book. Three figures are below, the head of a patriarch to the left.

Lady Solomon
Plumbago.
Rectangular, 7½ by 9 in. On vellum.

(277)

5.5.0

JOHANN WILHELM WINDER

- 850 GEORGE II. Half-length, viewed in profile to the left, wearing the Garter robes. The ribbon and Star of the Order of the Garter across his breast, a curious ornament representing a human head on his shoulder and another over his breast. Long curly wig crowned with a laurel wreath.

passed
Plumbago.
Oval, 4¾ by 4 in. On vellum.

The King looks almost satanic in this portrait.

Signed.

(115)

JOHANN WILHELM WINDER

- 851 A LADY, name unknown. Half-length, viewed to the right. Lace-edged bodice with buttoned sleeves, a scarf over the left shoulder. Hair dressed high *en pompadour*, with two curls falling over the right shoulder.

original
Sepia.
Oval, 5¼ by 4¼ in. On paper.

Signed.

(157)

10/-

HAMLET WINSTANLEY

1698-1756.

- 852 THE COUNTESS OF DERBY (painted in 1715 [?]). Half-length, viewed full, face to the right, eyes looking to the left. She

1.15.0

Lady Solomon

LOT 852—*continued*.

wears a décolleté bodice with overmantle and full sleeves; hair *en pompadour*, a lock falling on each shoulder, a crescent curl over each temple.

Pencil.

Rectangular, $7\frac{3}{4}$ by $12\frac{1}{4}$ in. On paper.

(550)

HAMLET WINSTANLEY

- 853 LADY STANLEY. Half-length, viewed full, face to the left. She wears a loose décolleté bodice with an ermine wrap over the right shoulder. Her powdered hair, brushed up from her forehead, falls in a long mass of curls over her shoulders. Her left hand is raised to her bosom.

Pencil.

Oval, $7\frac{3}{4}$ by 6 in. On paper.

Wallace

Signed.

(562)

HAMLET WINSTANLEY

- 854 THE ORIGINAL SKETCH-BOOK used by him when living at Knowsley, under the patronage of James, tenth Earl of Derby. *Gray*

(See description in volume.)

(529)

WILLIAM WOOD

1768-1809.

- 855 A LADY, name unknown. Half-length, viewed to the right. White bodice and fichu, secured at the waist with blue ribbon. Brown hair bound with a white turban.

Oval, $2\frac{7}{8}$ by $2\frac{1}{8}$ in. On ivory.

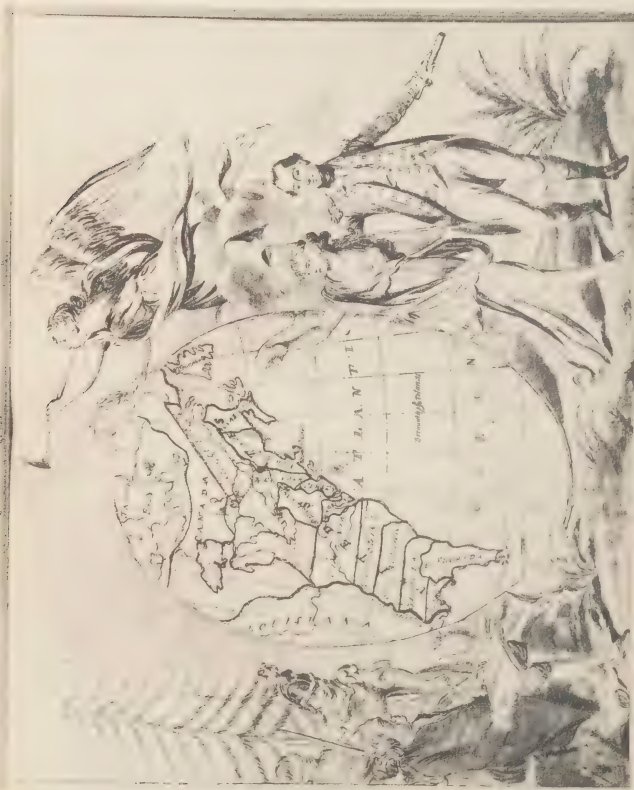
Probably an early work of this Miniaturist.

Exhibited at Brussels in 1912.

From the Dunn-Gardner Collection.

(110)

Be.



Benjamin Franklin.
Engraving by Thomas S. Burt.

RICHARD WOODMAN

flourished 1770-1810.

- 856 GEORGE WASHINGTON. He is viewed whole-length to the right, head to the left. In uniform, wearing a black stock. He is advancing with his right arm upon the shoulder of the Goddess of Liberty, his left hand holds a baton extended. Above him is the figure of Fame blowing a trumpet and holding a laurel wreath. In the centre is drawn a map of America, and to the left Benjamin Franklin is seated writing in an open book, upon a page to which Minerva, helmeted, is pointing. Justice stands next to Minerva.

Washnor

30. 0. 0

This most interesting drawing was engraved in 1783, and the engraving is described in Mr. C. H. Hart's Catalogue of Washington Portraits, No. 89. The engraving, which is of very great rarity (it is not in the British Museum), differs somewhat from this, the original, drawing.

A VERY IMPORTANT DRAWING.

(768)

[See ILLUSTRATION.]

THOMAS WORLIDGE

1700-66.

- 857 AN ELDERLY MAN, after Rembrandt. Bust, viewed in profile to the right, face to the right, eyes looking full. Fur-trimmed cloak, fringed neck-cloth, puffed fur cap bound crosswise with a scarf; small moustache and beard.

Wallace D

4. 5. 0

Plumbago.

Rectangular, $5\frac{1}{4}$ by $6\frac{3}{4}$ in. On vellum.

Signed and dated 1760.

(401)

THOMAS WORLIDGE

2. 0. 0
858 AN ELDERLY WOMAN (probably after Rembrandt). Half-length, viewed to the left and inclined slightly forward. Her hands are in a fur muff. White fichu, white cap covered with a veil falling over the shoulders.

Pencil.

Rectangular, $3\frac{3}{8}$ by 4 in. On paper.

Signed and dated 1739.

From Bishop Percy's Collection.

(664)

THOMAS WORLIDGE

- 859 A SERIES OF FIVE FEMALE HEADS.

Plumbagos. Ovals and a Rectangular, measuring about $5\frac{1}{2}$ by $7\frac{1}{2}$ in. On vellum.

We have not been able to trace the originals of these drawings. Some, possibly, represent American Indians and South Sea Islanders.

Unframed.

(261, 261a, 261b, 261c, 261d).

THOMAS WORLIDGE

2. 0. 0
860 DAVID GARRICK in the character of Tancred (Thomson's "Tancred and Sigismunda").

Pencil.

Rectangular, $6\frac{1}{4}$ by 5 in. On paper.

Signed and dated 1752.

This drawing was also engraved by Worlidge.

(831)

THOMAS WORLIDGE

5. 0. 0
861 Two GIRLS, names unknown. The elder Girl is viewed to the right, standing before a stone balustrade. She wears a V-shaped bodice with elbow sleeves, jewelled necklace, small mob-cap, with hair simply arranged. Her left hand holds a rose, while her right touches a small pot of flowers. A tree in the background to the left. The younger Girl is seated

Lot 861—*continued.*

and viewed full, dressed in similar costume but larger cap. Her right hand holds some flowers in her lap, while her left points to a parrot perched on a pedestal to the left. A balustrade in the background with trees behind it, in which two birds are sitting.

Plumbago. Rectangular, $5\frac{1}{8}$ by $3\frac{7}{8}$ in. On vellum.

Signed and dated 1740.

Both were exhibited at the Victoria and Albert Museum, 1914-18, and are described in the special Catalogue.

(73 and 74)

THOMAS WORLIDGE

- 862 TWO ILLUSTRATIONS FOR A BOOK. One represents the sacrifice of Isaac, the other the god Mars, with Venus appearing to him in a cloud with two cupids.

Plumbago. Both rectangular, measuring $5\frac{3}{4}$ by 8 in. On vellum.

Signed and dated 1735.

(410 and 411)

THOMAS WORLIDGE

- 863 HENRY JENKINS. Bust, viewed to the right. Hair parted in the centre and falling to the ears.

Plumbago. Oval, $4\frac{1}{4}$ by $3\frac{1}{2}$ in. On paper.

The famous centenarian, who died in 1670.

From the Collection of Samuel Lover.

(146)

THOMAS WORLIDGE

- 864 A MAN, after Rembrandt. Half-length, viewed to the left. Buttoned coat, falling collar, a cape over the shoulders and fastened across the breast; high-crowned hat with a plume; curly hair to the ears, beard and moustache. The left hand, raised, holds a pair of gloves, the right arm is stretched forward.

Plumbago. Rectangular, $5\frac{1}{2}$ by 7 in. On paper.

Signed.

(272)

THOMAS WORLIDGE

1. 10. 0
865 RICHARD NASH, "Beau Nash." Half-length, body turned half-left, three-quarter face, eyes looking full. In close wig, curled at sides. The right hand rests inside his waistcoat, the left arm rests slightly akimbo.

Plumbago.

Oval, $3\frac{7}{8}$ by $3\frac{1}{2}$ in. On vellum.

Signed and dated 1743.

(854)

Grego.

PHILIPS WOUVERMANS

1. 15. 0
866 TWO HORSEMEN. One is represented having alighted from his horse to speak to a group of peasants on the left, the other is viewed with his back to the spectator on the right. Two dogs are lying at his horse's feet.

Pencil and wash.

Rectangular, 10 by 8 in. On paper.

Signed and apparently also dated (?).

From the Six Collection.

(259)

Wallace

[See ILLUSTRATION.]

ATTRIBUTED TO PHILIPS WOUVERMANS

1619-68.

2. 10. 0
867 THE HAWKING PARTY. Representing a man on horseback, viewed to the right and looking to the left, holding a falcon on his wrist. He wears a doublet with a poignard at his side; plumed hat.

Red chalk.

Rectangular, $6\frac{7}{8}$ by $9\frac{7}{8}$ in. On paper.

(487)

Wallace



JOHN WRIGHT

flourished 1790-1819.

- 868 HARRIET MELLON, afterwards Mrs. Coutts and Duchess of St. Albans. Half-length, viewed to the left. She wears a simple white bodice, powdered hair bound with a blue fillet.

Lacher

Oval, $2\frac{1}{2}$ by $2\frac{1}{8}$ in. On ivory.

50.00

Signed.

Exhibited at the Royal Academy in 1799.

Wright committed suicide in 1819.

(356)

CHRISTIAN FRIEDRICH ZINCKE

1684-1767.

- 869 WILLIAM, FOURTH LORD BYRON. Bust, viewed to the right, looking full. He wears a blue coat, with lace cravat, long brown wig to shoulders.

Lands

Oval, $1\frac{7}{8}$ by $1\frac{1}{2}$ in. Enamel.

30.00

This portrait belonged to the poet Byron, who bequeathed it to the seventh Lord Byron, from whose descendants it was purchased.

(89)

CHRISTIAN FRIEDRICH ZINCKE

- 870 "KITTY" CLIVE, the Actress. Half-length, viewed full, face to the right, eyes looking full. Décolleté bodice with mantle; hair simply arranged, one curl falling over the right shoulder.

sketch

Plumbago.

Oval, $1\frac{7}{8}$ by $1\frac{1}{2}$ in. On vellum.

6.00

Exhibited at Brussels in 1912 and at the Victoria and Albert Museum, 1914-18, and described in the Catalogues of the Exhibitions.

Evidently the drawing for the enamel afterwards executed by him.

(94)

CHRISTIAN FRIEDRICH ZINCKE

- 9.0.0.
- 871 MARIA CLEMENTINA, Queen of James III. Bust, viewed to the left, face to the right, looking full. Blue décolleté bodice with gold embroidery at the bosom, magenta scarf thrown back from the shoulders, powdered hair falling in a long curl over the right shoulder.

Oval, $1\frac{1}{2}$ by $1\frac{1}{4}$ in. Enamel.

From the Collection of the Princess Charlotte. *Pale*

Exhibited at the South Kensington Museum in 1865, and at Glasgow in 1888. (396)

CHRISTIAN FRIEDRICH ZINCKE

- t. 10.0
- 872 MRS. MORGAN. Half-length, viewed full, face to the left. She wears a white lace décolleté bodice with a pink bow over the bosom, a pink wrap edged with brown fur about her shoulders. Brown hair brushed back from the forehead, and ornaments with small pink feather. *Idan*

Oval, $1\frac{3}{4}$ by $1\frac{1}{2}$ in. On ivory.

This is probably a study for an enamel portrait. (353)

JOHN ZOFFANY, R.A.

1733-1810.

- 3.5.0
- 873 MISS MONTAGUE. Half-length, viewed to the left. She wears a white V-shaped bodice decorated with a pattern of green embroidery, a thin lawn fichu about her shoulders secured at her bosom with a large dull rose bow. Her hair, brushed up from her forehead, is confined in an elaborate lace mob-cap decorated with small rose bows; a thin jet chain and cross round her neck. *Pa*

Painted in oils.

Oval, $7\frac{7}{8}$ by $9\frac{3}{4}$ in. On panel.

(760)

ATTRIBUTED TO JOHN ZOFFANY, R.A.

1733-1810.

- 874 A LADY, name unknown. Bust, viewed to the right, eyes looking full. Décolleté bodice faintly indicated. She wears a lace cap decorated in the centre with a rosette, a pearl necklace secured at the back in a loose bow.

Pencil.

Rectangular, $2\frac{1}{2}$ by $2\frac{2}{3}$ in. On paper.

A slight but very charming sketch.

(772)

BOOKS ON MINIATURE PAINTING.

QUARTO

- 875 WILLIAMSON (GEORGE C.). Life and Works of Ozias Humphry, R.A., limited to 400 copies; plates, etc., half vellum
John Lane, 1918.

* * * Inserted are an A.L. s., 1½pp., 4to., from Samuel Johnson to Humphry, dated Bolt Court, Fleet Street, April 5th, 1784. This letter is printed on p. 89 of the above work; and an A.L. s., 1p. 4to., from Richard Brinsley Sheridan to Humphry, dated Friday, Aug. 18th, 1780, in which he mentions C. Fox.

- 876 Williamson (G. C.) Andrew and Nathaniel Plimer, Miniature Painters. Their Lives and their Works. Limited Edition, bound in hand-loom linen. George Bell, 1903

- 877 Williamson (G. C.) Richard Cosway, R.A., and his Wife and Pupils, portrait (loose) and plates, cloth; G. Bell, 1897, etc. (4)

- 878 Arundel Society. A Series of Portrait Miniatures selected from the Loan Exhibition at the South Kensington Museum in 1865, photographed by C. Thurston Thompson, half morocco, n. d.—Catalogue of Portrait Miniatures, 1865 (2)

1. 2. 0 879 Pinkerton (John) The Scottish Gallery ; or Portraits of Eminent
Persons of Scotland, *plates, Russia, gilt.* *Cran*

Printed for E. Harding, 1799

10. 0. 0 880 Foster (J. J.) Samuel Cooper and The English Miniature Painters
of the XVII Century. Edition de Luxe, *signed by the author,*
plates, etc., and Supplement, 2 vol. half vellum Dickinsons, 1914 *Parso*

FOLIO

17. 10. 0 881 Williamson (G. C.) The History of Portrait Miniatures. Limited
Edition, *plates, 2 vol. original cloth, gilt* G. Bell, 1904 *Artha*

16. 10. 0 882 L'EXPOSITION de la Miniature à Bruxelles en 1912. No. 28 of 30
copies printed on "Papier de Japon," numerous plates, some
coloured, half vellum Bruxelles, 1913 *Idan*

4
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Correspondence.

ROMNEY AND HOPPNER MINIATURES.

TO THE EDITOR OF THE TIMES.

Sir,—Mr. Wellesley does not seem to answer my contention, which was that Romney and Hoppner did not paint miniatures during the most important periods of their careers; and his reference—the courtesy and good taste of which I fully appreciate—to the “recent sensational action in the High Court” does not help him to metamorphose his geese into swans. I think it very likely that Romney, at least in his earlier years, may have tried his hand at miniatures as he may also have worked in mediums other than oils. My point is that he did not paint the miniature attributed to him in Mr. Wellesley’s sale catalogue. This miniature represents Lady Wilhelmina Emilia Kerr, who sat to Romney in 1779-80, seven times, the usual number of sittings which the artist required for a “three-quarters” portrait (i.e., a head and shoulders, 30 × 25); this picture was sold at Christie’s, May 6, 1905, and is illustrated in the sale catalogue. Mr. Wellesley’s miniature, which I have not seen but of which I have a photographic reproduction, is claimed by the owner to be “most exquisite,” and as with “very slight variations, the finished study for the portrait sold at Christie’s” as stated.

Mr. Wellesley admits that he has “no pretensions whatever to be an expert”; his amazing claim, therefore, that this “most exquisite miniature” is a “finished study” by Romney for the well-known portrait of Lady Emilia Kerr leads one to suspect the kind of knowledge he has “sought and adopted” concerning his other miniatures and drawings. I am not accusing him of wilful misrepresentation, but rather of advancing claims for which there is no historical evidence. Let me explain one or two things which do not appear to be among those known to him. From 1776 to 1795 Romney kept a most complete series of Diaries, Cash and other Account Books, the whole, or nearly the whole, of which I transcribed and printed in the monograph on Romney by Mr. Humphry Ward and myself which appeared in 1904. If Romney had been in the habit of painting miniatures during this period—as he must have been to have done the “most exquisite” one in question—he would have painted many, and there would have been frequent references to them in his Account Books. He had to depend entirely on his painting for a livelihood, and it is certain he would never have painted miniatures as a recreation and to give away. When he painted a portrait as a gift, the sittings would be entered in his Diary just as other sittings, and the work recorded in his Cash Book as a “gift.” There is nowhere any reference to the miniature of Lady Emilia Kerr, nor, so far as I remember, does the word miniature anywhere occur. From the time he settled in Cavendish-square till his mental decline in 1796, he was more than fully occupied with work in oils. He would have had no market for miniatures, and the field was already supplied with artists who were well known. Such sketches as Romney did as preliminaries for his pictures and groups, and they are not many, are always in pencil or ink, and they are all of a very sketchy character. Some of these are reproduced in Lord Ronald Gower’s quarto volume on Romney.

Another and important point which Mr. Wellesley appears to overlook is the fact that making miniature copies from large pictures was an extensive and profitable source of income to miniaturists of the latter part of the eighteenth century. Engleheart did many copies of such pictures after Sir Joshua Reynolds, as may be seen from the monograph on him by G. C. Williamson and H. L. D. Engleheart. No one has yet claimed these miniature copies as the work of Sir Joshua.

Mr. Wellesley makes a point of the fact that neither the Romney nor the Hoppner miniature is an absolute copy of the original picture, and that both “possess certain slight variations, such as, certainly, no copyist would introduce.” Here again Mr. Wellesley seems to forget, or apparently does not know, that even an engraver took liberties sometimes with the picture he was employed to engrave. In giving a miniaturist a commission to copy a life-size portrait, there might very well be features which the person most concerned would wish altered or modified, and the miniaturist would act according to the taste of the person employing him, and quite without consulting the painter of the picture.

I regret that it should be necessary to reply at such length to Mr. Wellesley’s letter, but the question is one of considerable importance in the history of British art. The curious thing is that, apparently all the miniatures attributed to Romney and Hoppner are copies of pictures which they are known to have painted. I cannot conceive that anyone will accept these as genuine miniatures by Romney and Hoppner on the *ipse dixit* of Mr. Wellesley. They should be described as “after” and not as “by” the respective artists until it can be proved, which I very much question, beyond any doubt that they also painted miniatures during their busiest and most profitable years. I have no motive whatever in ventilating this subject beyond attempting to get at the truth, towards which Mr. Wellesley does not contribute anything.

Your obedient servant,

W. ROBERTS.

Sir,—With regard to the controversy upon Mr. Wellesley’s miniature of my great-grandmother, Lady Emily Macleod, now on view at Messrs. Sotheby’s sale rooms, and catalogued as by Romney,

the following facts may possibly throw some light. The miniature formerly belonged (as stated in the catalogue) to Lady Louisa Stuart, who gave

directions that “this picture of the late Lady Emily Macleod, my earliest friend, in at my death to be given or sent to her youngest son, Lt.-Colonel Henry Macleod.” Lady Emily was the younger daughter of the fourth Marquess of Lothian, was born in 1757 and died in 1832. Of her four sons three never married, the eldest, Colonel Charles Macleod, being killed at the siege of Badajoz, aged 27, in command of the 43rd Regiment, in which he was succeeded by his great friend Sir William Napier. It was for the only married son, afterwards Sir Henry Macleod, that Lady Louisa Stuart designated the miniature in question; but as he died in 1847, leaving no children, and she lived till 1851, dying at the age of 94, this particular miniature never came back to the Macleod family.

But it was not the only one in existence. Sir John and Lady Emily Macleod’s eldest daughter was my grandmother, who married General Sir Robert Gardiner, and died in 1876 on her 92nd birthday; and thus a large portion of the Macleod possessions came to my father, General Sir Lynedoch Gardiner, their only surviving son. Among these possessions is a case of four miniatures, the portraits of Sir John and Lady Emily and the latter’s father and mother, Lord and Lady Lothian. All four are in locked form, and have the subjects’ names, with the dates of their birth and death, engraved on the back. The painter’s name is not given on any of the four except on that of Lord Lothian—“Violet pinxt.”—nor are any painters’ names mentioned in my grandmother’s note of the miniatures. The miniature of Lady Lothian, who was *née* Lady Caroline D’Arey, daughter of the third Earl of Holderness, is obviously a copy of a pastel portrait of her by William Hoare (of Bath) now in my possession. The miniature of Lady Emily is a replica of the one now offered for sale, though rather less flattering likeness. Here I may say that it is in that respect more in accordance with family tradition, which gives Lady Emily as a woman much beloved and full of fun but with no special claim to beauty; and this is borne out by a Downman portrait of her also in my possession. The miniatures are not exact copies of the Romney picture, though they bear a close resemblance to it. Lady Emily and her friend Lady Caroline Damer both sat to Romney in 1779-80, as recorded in the Romney diaries. They then exchanged pictures, Lady Caroline’s coming in due course to my father, while that of Lady Emily was left by Lady Caroline on her death, unmarried, in 1829, to Lady Emily’s youngest daughter, in whose family it remained until it was sold at Messrs. Christie’s in 1905. Until I read Mr. Roberts’s letter in *The Times Literary Supplement*, I was not aware of the existence of another miniature similar to mine; and I am writing purely from an historical point of view, and leave the facts themselves to bear on the controversy. But I may perhaps be allowed to add that if Romney had painted a miniature as well as a picture of Lady Emily, my father, who was born in 1820, and lived much among his mother’s Kerr and Macleod relations, and was also in close touch with Lady Louisa Stuart’s family, would assuredly have known the fact and would as assuredly have told me.

Yours faithfully,

SIDNEY BRIDGEMAN.

Lucas Grange, Haywards Heath.

DRAWINGS BY WATTEAU.

The five days' sale of the collection of drawings and miniatures the property of Mr. Francis Wellesley was concluded at Messrs. Sotheby's yesterday, and showed a total of £7,667 15s. The chief lot yesterday was a sheet of drawings in sanguine from A. Watteau's sketch-book, which fell at £330 (Fawcett). A miniature by John Smart, sen., of the Hon. Mrs. Baldwin, 1782, sold for £50, and two others by the same, the Hon. Harriet Bervey-Aston, 1787, for £65 (Pawsey and Payne), and Colonel Watson, chief engineer of Bengal, for £120. A whole-length drawing by R. Woodman of George Washington in uniform, engraved in 1783, realized £30 (Kashner); and a miniature by John Wright of Miss Harriet Mellon, afterwards Mrs. Coutts and Duchess of St. Albans, 1799, £30 (Durlacher).

NOTICES OF SALES.

NOTICES OF ALL FORTHCOMING SALES APPEAR IN THE FOLLOWING PAPERS :—

<i>Mondays</i>	Daily Telegraph ; Morning Post.
<i>Tuesdays</i>	Times.

SHORT NOTICES OF SALES TO BE HELD IN THE FOLLOWING WEEK APPEAR IN THE FOLLOWING PAPERS :—

<i>Wednesdays</i> ..	Pall Mall Gazette.
<i>Saturdays</i> ..	Country Life.
<i>Sundays</i> ..	Observer and Sunday Times.

NOTICES OF IMPORTANT FORTHCOMING SALES APPEAR DURING THE SELLING SEASON IN :—

Burlington Magazine.	Connoisseur.
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NOTICES OF SPECIAL SALES APPEAR OCCASIONALLY IN THE FOLLOWING PAPERS :—

A. ENGLISH.

<i>Thursdays</i>	Times Literary Supplement.
<i>Saturdays</i>	Spectator.
„	Athenæum.
„	Bookman's Journal.
„	Clique.
„	Publishers' Circular.
„	Field.
<i>Mondays</i>	Sporting Life.
„	Sportsman.

B. FOREIGN.

Journal des Arts (Paris).	New York Times.
New York Herald (Paris Edition).	New York Evening Post.
American Art News.	Boston Transcript.
Philadelphia North American.	Chicago News.

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